

DIRECTIONS

Rome



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DIRECTIONS



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Useful stuff

Rome

Rome is arguably the most fascinating city in the world, an ancient place packed with the relics of over two thousand years of habitation. You could spend a month here and still only scratch the surface. Yet it is so much more than an open-air museum – its people, its culture, its food, make up a modern and vibrant city that would be worthy of a visit irrespective of its history.

Rome's various eras crowd in on top of one another to a remarkable degree: there are medieval churches atop ancient basilicas and Roman palaces; houses and apartment blocks that incorporate fragments of Roman columns and inscriptions; and roads and piazzas that follow the lines of ancient amphitheatres and stadiums. All of which means that it's not an easy place to absorb on one visit, and you need to take things slowly, even if you only have a couple of days here. Most of the sights can be approached from a number of directions, and part of the allure of Rome is stumbling across things by accident, gradually piecing the city together, rather than marching around to a timetable. It's best to decide on a few key



▼ Trajan's column and the church of SS. Nome di Maria

When to visit

It's possible to visit Rome at any time. However, you should, if you can, avoid coming in July or August, when it's very hot and most Romans are on holiday. May, June and September are the most comfortable months weatherwise – warm but not unbearably so, and not too humid; April and October can be nice too – the city is less crowded, outside Easter, and days can still be warm. The winter months can be a good time to visit, but bear in mind that the weather can be rainy and while you'll find everything pleasantly uncrowded, a lot of attractions will have reduced opening hours.



attractions (check out our Ideas section) and then take things easy – don't be afraid to just wander!

Rome's atmosphere is like no other city – a monumental, busy capital and yet an appealingly relaxed place, with a centre that has yet to be taken over by chainstores and big multinational hotels. Above all, there has perhaps never been a better time to visit: the city's notoriously crumbling infrastructure is looking and functioning better than it has done for some time, museums and churches have reopened after years of restoration, and some of the city's historic collections have been rehoused, making it all the easier to get the most out of Rome.



▲ Roman traffic – and attitude



▲ Flowers in the Forum

To see all of this you'd be mad to risk your blood pressure in any kind of vehicle, and the best way of getting around the city centre is to walk. The same goes for the ancient sites, and probably the Vatican and Trastevere quarter too – although for these last two you might want to jump on a bus or a tram going across the river. Keep public transport for longer hops – down to Testaccio, Ostiense or EUR, or to the catacombs and the Via Appia Antica, and of course for trips outside the city: to Ostia Antica, Tivoli, or to the beach at Anzio.



▲ Priests, Vatican City

Rome

AT A GLANCE



Centro Storico

It's easy to lose a sense of direction in Rome's historic centre, but you're so likely to come across something interesting it hardly matters.

Campo de' Fiori and the Ghetto

Centring on the square and its market, this is a bustling neighbourhood of tiny streets and secluded piazzas next to Rome's diminutive old Jewish quarter – the city at its most atmospheric.

Piazza di Spagna and Tridente

The Spanish Steps and the square below are the heart of tourist Rome, and the surrounding Tridente area holds many of the key sights and the smartest designer shopping.



▼ Centro storico

Ancient Rome

The main concentration of Rome's ancient sites is just south of the city centre, focusing on the Forum, Palatine Hill and, of course, the Colosseum.



▼ The Spanish Steps



▲ The Forum and Palatine Hill

Monti

Between the Colosseum and Termini station, this nineteenth-century district of small hilly streets is the city centre's most up-and-coming area – full of appealing small bars and restaurants.

▲ Janiculum Hill



Trastevere and the Janiculum Hill

On the west bank of the Tiber, Trastevere has a village-like atmosphere as well as some of the city's best food and nightlife. It's also a great place to get your bearings from the Janiculum Hill.

Vatican City

It's not much like visiting a sovereign state, but you can't ignore St Peter's and the wonders of the Vatican Museums.



▲ Swiss Guards, Vatican City

Ideas



The big six¹⁰

Rome is stacked with more big-name sights than any other city, and it's hard to pick out things you definitely shouldn't miss. The attractions cover so many different

eras, that it really depends on where your interest lies. However, there are a number places so key to the city's history, and so memorable, that it would be a pity to miss them.



▲ Museo e Galleria Borghese

An amazing building that's home to some of the best Bernini sculpture, as well as one of Rome's finest picture galleries.

P.144 ▶ THE VILLA BORGHESI AND NORTH OF THE CENTRE



▲ The Colosseum

So iconic, it would be wrong to ignore it.

P.109 ▶ FORUM, COLOSSEUM AND AROUND



▲ Piazza Navona

The ultimate romantic Italian piazza, and abuzz with life throughout the year.

P.77 ▶ CENTRO STORICO

▼ Museo Nazionale Romano

There are great collections of Roman artefacts elsewhere in the city, but the two main locations of this museum – in Palazzo Altemps and Palazzo Massimo – make up perhaps the best.

P.81 ▶ THE CENTRO STORICO &
P.128 ▶ QUIRINALE, TERMINI AND
AROUND



▲ The Forum

The heart of western civilisation for centuries, and a timely reminder that no great power lasts forever.

P.104 ▶ FORUM, COLOSSEUM AND
AROUND

▼ The Vatican City

Home to the largest, richest, and in some ways most tasteless church in the world, as well as the most dazzling collection of museums.

P.158 ▶ THE VATICAN CITY



Fountains

Like most Italian cities, Rome's old centre is defined by piazzas, and these in turn are often characterised by fountains.

Some are simple and easy to miss

and others are rearing, outsized monstrosities.

However, these creations punctuate your strolls around the city centre and their waters often provide a soothing respite from the noise and traffic.



▲ Fontana di Tritone

Bernini's spluttering Triton fountain marks the centre of one of the city's busiest road junctions.

P.122 ▶ QUIRINALE, TERMINI AND AROUND

▼ Fontana dei Quattro Fiumi

The grandest and most Baroque of Bernini's Roman fountains is the centrepiece of Piazza Navona.

P.77 ▶ CENTRO STORICO



▲ Fontana della Barcaccia

Bernini's father's unique legacy to the city – a boat beached on Piazza di Spagna.

P.95 ▶ TRIDENTE



▲ Fontana di Trevi

Rome's most famous fountain, tucked away in the city's backstreets and best stumbled upon by surprise.

P.100 ▶ TRIDENTE

▼ Fontana delle Tartarughe

Perhaps the city's cutest fountain on one of its most secretive small squares.

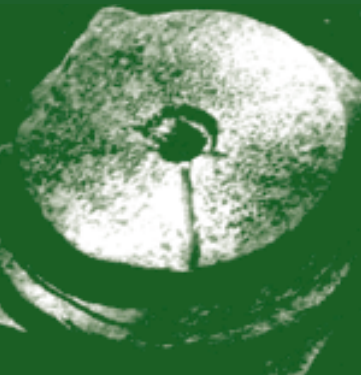
P.90 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND



Ancient Rome

Everyone who visits Rome wants to see the sights of the ancient city, and these are easy enough to find – they literally litter the city centre. The area richest in interest is centred on the Forum

and Colosseum, and could keep you busy for a couple of days. But take some time too to see some more offbeat sights, like the ruins of Ostia Antica, outside Rome, and the amazing Ara Pacis Augustae, which by the time you read this should be housed in a brand-new purpose-built museum.



▲ The Forum

The heart of the city during the days of the Roman Republic and, although barely recognisable now, it's one of the city's most evocative ancient sites.

P.104 ▶ THE FORUM, COLOSSEUM AND AROUND



▲ Ostia Antica

The ruins of Rome's ancient port are worth the brief trip out by train to see.

P.175 ▶ DAY-TRIPS



▼ Largo di Torre Argentina

Major junction where the traffic winds around the remains of four Republican temples – now home to a large colony of cats.

P.86 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND

▼ Colosseum

The most photographed of Rome's monuments, but deservedly so – it provided the blueprint for virtually all sports stadiums.

P.109 ▶ THE FORUM, COLOSSEUM AND AROUND



▼ The Pantheon

An amazing building even in its time, but all the more incredible given how completely it has survived.

P.73 ▶ CENTRO STORICO



▼ Ara Pacis Augustae

This marble block was sculpted in 13 BC to celebrate the subjugation of Spain and Gaul, and is one of the most revealing and naturalistic pieces of Roman carving you'll find.

P.99 ▶ TRIDENTE



Rome is home to some of the earliest churches in the Christian world – a reflection of its role as birthplace and headquarters of the Catholic

Church. Some of the oldest churches are in fact conversions of ancient ruins; others follow the shape and floorplans of Roman basilicas. They are often beautifully plain buildings, with colourful Cosmati floors and apse mosaics, although some were remodelled during the Baroque era and don't feel ancient at all. Later churches tend to be solidly Baroque in style, and are often treasurehouses of art.

▼ San Pietro in Vincoli

A beautifully plain church that's home to one of Michelangelo's greatest sculptures.

P.136 ▶ MONTI AND SAN GIOVANNI



▼ Santa Maria Maggiore

One of the great Roman basilicas, and a treasure-trove of art and history.

P.137 ▶ MONTI AND SAN GIOVANNI



► **Santa Maria sopra Minerva**

The city's only Gothic church, and worth a visit for just that – as well as its various art treasures.

P.74 ► CENTRO STORICO



▲ **San Giovanni in Laterano**

Officially Rome's cathedral and the former headquarters of the Catholic Church.

P.138 ► MONTI AND SAN GIOVANNI



◀ **San Luigi dei Francesi**

Visit the French national church in Rome to see some of the city's best works by Caravaggio.

P.76 ► CENTRO STORICO



▼ **San Clemente**

This ancient Roman church is the best place to appreciate the city's multilayered history.

P.140 ► MONTI AND SAN GIOVANNI



Mosaics

Beautiful mosaics from different eras can be seen all over Rome. The best of the ancient Roman examples are in the Palazzo

Massimo, although you can also see them *in situ* at the Baths of Caracalla and Ostia Antica. Mosaics were subsequently used to decorate the early churches, often with gold leaf added to give a shimmering effect. The art form also survived into the modern era, when it was used by Mussolini to decorate parts of his Foro Italico sports complex.



▲ Santa Maria in Trastevere

The mosaics here show a solemn arrangement of saints around Christ and Mary.

P.152 ▶ TRASTEVERE AND THE JANICULUM HILL

▼ Santa Prassede

The Chapel of Saint Zeno here has ninth-century mosaics which reflect the daylight beautifully.

P.138 ▶ MONTI AND SAN GIOVANNI



▲ Santa Pudenziana

The mosaics of the Apostles here are an expressive marvel.

P.138 ▶ MONTI AND SAN GIOVANNI



▼ Palazzo Massimo

The Roman mosaics (and frescoes) here are probably the city's finest and give you a great idea of day-to-day life.

P.128 ▶ QUIRINALE, TERMINI AND AROUND



▲ Foro Italico

The mosaics at Mussolini's monumental sports centre were intended to celebrate the strength of the new Roman empire he envisaged.

P.147 ▶ THE VILLA BORGHESE AND NORTH OF THE CENTRE

Green Rome

Visiting Rome is essentially an urban experience but there are green spaces – even right in the centre – that offer the chance to cool off and relax in between clocking up sights.

The Villa Borghese

is the most extensive park, containing a host of different attractions, but consider too exploring less obvious locations such as the botanical gardens in Trastevere or the Villa Celimontana. It's also well worth booking a tour of the Vatican's gorgeous private gardens.



▲ Orto Botanico

Rome's peaceful botanic gardens are a lovely, colourful spot for a stroll.

P.153 ▶ TRASTEVERE AND THE JANICULUM HILL



▲ Vatican Gardens

Only visitable on a tour, but worth planning ahead to see.

P.163 ▶ THE VATICAN CITY



▲ Villa Celimontana

Pleasant park on the Celian Hill – a good spot for a picnic after seeing the Colosseum.

P.110 ▶ THE FORUM, COLOSSEUM AND AROUND

▼ Pincio Gardens

Laid out in the nineteenth century, these formal gardens give fine views over the domes of central Rome.

P.98 ▶ TRIDENTE



▼ Villa Borghese

The city centre's largest open space by far. There's plenty to see and do, including galleries, a zoo, balloon rides and more.

P.143 ▶ THE VILLA BORGHESI AND NORTH OF THE CENTRE



Viewpoints

As a city built on hills, Rome provides all sorts of aspects from which to view its sea of domes, piazzas and patches of green punctured by ruins.

The landmarks are easy enough to pick out if you know what you're looking for, but just as exciting if you don't. In fact, heading up to one of these viewpoints is the first thing you should do on arrival – it's great for orientation but also totally inspirational.



▲ Aventine Hill

The views of St Peter's and the Vatican are perhaps best of all from the top of Aventine Hill on the other side of the river.

P.111 ▶ THE AVENTINE AND SOUTH OF THE CENTRE



▲ Janiculum Hill

Of all Rome's hills, this one, just to the west of the city centre, gives the widest angle on Rome's domes and towers.

P.154 ▶ TRASTEVERE AND THE JANICULUM HILL

▼ Il Vittoriano

Many people's favourite view of Rome, because it's the one place from which you can't see the overblown Vittoriano monument.

P.67 ▶ PIAZZA VENEZIA AND THE CAPITOLINE HILL



▲ Spanish Steps

Tourist Central, but also a great place from which to take it all in without making too much effort – the whole of Rome's centre is spread out before you.

P.97 ▶ TRIDENTE

▼ St Peter's

It's worth the climb to the roof to see this classic panorama.

P.159 ▶ THE VATICAN CITY



Roman cooking is traditionally dominated by the earthy cuisine of the working

classes, with a little influence from the city's Jewish population thrown in. Pasta is important, and you'll find all sorts served in Roman restaurants (spaghetti is probably the most popular – it stands up well to gutsy Roman sauces); and offal dishes are staples in the more traditional restaurants. Whatever and wherever you eat, though, it's very hard to eat badly, even in the busy tourist areas. Here are six of the best specialities and suggestions on where to enjoy them.



▲ Pasta Carbonara

Pasta with beaten eggs, bacon and pecorino cheese, you'll find this dish everywhere, but arguably the original version is the best.

P.93 ▶ LA CARBONARA



▲ Carciofi alla Giudea/Fiori di Zucca

Flattened artichokes and courgette flowers, both deep fried in batter – delicious, and about as Roman as you can get.

P.93 ▶ DA GIGGETTO



◀ Coda alla Vaccinara

Oxtail stewed with tomato and celery – a delicious feature on the menus of Rome's more traditional restaurants.

P.119 ▶ CHECCHINO DAL 1887

▼ Pizza

Roman pizzas are delicious, but have a style of their own, with a thinner and crispier base than you'll find elsewhere in the country.

P.120 ▶ PIZZERIA DA REMO



▲ Spaghetti Cacio e Pepe

Pasta, pepper and pecorino cheese, simple and delicious, often served with thicker spaghetti or *bucatini*.

P.93 ▶ OSTERIA AR GALLETO



◀ Abbacchio al Forno

Lamb roasted to tender perfection with rosemary, sage and garlic.

P.103 ▶ OTELLO ALLA CONCORDIA



Museums and galleries

It's likely that you'll be spending a fair amount of your time in Rome's museums and galleries, and there's certainly a dazzling amount to choose from (even without including the Vatican Museums, [see p.163](#)). There are two broad categories: those based on the collections of Rome's famous families (often including work by the city's Renaissance masters), and collections that gather together the cream of the city's archeological finds, from both the Etruscan and Roman eras.



▲ Galleria Doria Pamphilj

Perhaps the best and most intimately displayed of Rome's private art collections.

P.72 ▶ CENTRO STORICO



▲ Villa Giulia

A staggering assortment of Etruscan art, housed in the cleverly restored Renaissance villa of Julius II.

P.147 ▶ THE VILLA BORGHESE AND NORTH OF THE CENTRE



▼ Museo e Galleria Borghese

Fabulous Bernini sculpture and one of Rome's best picture galleries housed in the Borghese family villa.

P.144 ▶ THE VILLA BORGHESI AND NORTH OF THE CENTRE



▲ Museo Nazionale Romano

The museums of ancient Rome in the Palazzo Altemps and Palazzo Massimo are two of the city's unmissable attractions.

P.81 ▶ CENTRO STORICO

P.128 ▶ QUIRINALE, TERMINI AND AROUND



▲ Galleria Nazionale d'Arte Antica (Palazzo Barberini)

The Barberini palace is worth a visit in its own right, but it also houses one of the city's best collections of Renaissance and Baroque art, including Raphael's *La Fornarina*.

P.123 ▶ QUIRINALE, TERMINI AND AROUND

▼ Capitoline Museums

Two amazing collections – one displaying Roman sculpture, the other Roman sculpture and Italian art.

P.70 ▶ PIAZZA VENEZIA AND THE CAPITOLINE HILL



Shopping

You may wonder where to start when it comes to shopping in a big, chaotic city like Rome. In fact it's more appealing than you might

imagine, thanks to the many pedestrianized shopping streets and colourful markets, most of which are in the city centre. Most importantly, Rome is yet to be overrun by the large chainstores and shopping malls that blight many European city centres, and many shops are small family-run affairs.



▲ Via dei Condotti

This and the streets around are the best places to hunt down Italian – and other – designer labels.

P.95 ▶ TRIDENTE



▲ Via del Corso

Main Street Rome, with all the clothing and shoe chains that you would expect.

P.72 ▶ CENTRO STORICO



▼ Via dei Coronari

Rome's antique row, lined with shops selling everything from Renaissance chests to 1960s Italian coffeepots.

P.80 ▶ CENTRO STORICO



◀ Piazza dei Campo de' Fiori

This centrally located fruit and veg market has been around for centuries and still takes place every morning.

P.87 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND

▼ Porta Portese market

Still one of the best flea markets in Europe.

P.149 ▶ TRASTEVERE AND THE JANICULUM HILL



Bars

Italians aren't big drinkers, and most of Rome's bars are functional daytime haunts in which to

consume a coffee and a sandwich. Nonetheless you'll find plenty of places that are conducive to an evening's drinking; indeed, there's an Irish pub on virtually every corner, and quite a number of characterful Italian haunts where the emphasis is on night – rather than day – life.

▼ Bar del Fico

Popular and pleasant city-centre bar whose terrace is great for people-watching in this busy part of the centro storico.

P.85 ▶ CENTRO STORICO



▼ Bar della Pace

Once Rome's coolest watering-hole, and still a pleasant place to while away an evening.

P.85 ▶ CENTRO STORICO





▲ **Vineria**

Long the haunt of Rome's nightclubbing demi-monde, and still going strong.

P.94 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND



▲ **Druid's Den**

One of the first of the city's Irish bars and still one of the best.

P.141 ▶ MONTI AND SAN GIOVANNI



▲ **Jonathan's Angels**

Heavily decorated bar that draws an interesting mix of locals and tourists.

P.85 ▶ CENTRO STORICO

◀ **Bartaruga**

Trendy bar (named after the turtle fountain nearby) and furnished with all sorts of Rococo paraphernalia.

P.94 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND

Kids' Rome

Italians love children. Don't be surprised by how much attention people pay your kids here; peeking into buggies and helping you up and down steps is quite normal, as is giving up seats for you and your child on public transport. This in itself can make Rome a good place for a family holiday, plus many of the sights hold a special appeal for children as well as adults.



▲ Time Elevator

An entertaining virtual trip through the history of the city.

P.100 ▶ TRIDENTE

▼ Bioparco

Rome's zoo, recently hauled into the modern age, has a great range of animals and a strong emphasis on conservation.

P.143 ▶ THE VILLA BORGHESE AND NORTH OF THE CENTRE





▲ Museo della Civiltà Romana

This engaging museum has a huge model of ancient Rome – very evocative for kids and adults.

P.119 ▶ THE AVENTINE AND SOUTH OF THE CENTRE



▲ Bocca della Verità

Kids love the fact that the “mouth of truth” never lies.

P.91 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND



▲ Colosseum

Children (especially boys) are often fascinated by the gory past of the Colosseum, and they'll particularly like the *centurioni* who loiter outside for photocalls.

P.109 ▶ THE FORUM, COLOSSEUM AND AROUND

Great restaurants

You don't have to go to a grand restaurant to eat well in Rome.

But the city has a handful of places that serve up really special food in beautiful surroundings. These examples may cost you more, but the reward is the chance to

sample fantastic regional Italian food or simply a more inventive dining experience. Note that none of the restaurants we recommend are jacket-and-tie experiences, but without a certain amount of dressing-up you'll feel out of place.



▲ Il Convivio

An elegant restaurant that serves up an accomplished blend of tradition, innovation and fresh ingredients.

P.83 ▶ CENTRO STORICO

▼ Dal Bolognese

The place to go if you want to treat yourself to the treats of Emilian cuisine – generally considered to be Italy's finest.

P.102 ▶ TRIDENTE



▲ La Rosetta

The place to come if you're after a pricey fish supper.

P.84 ▶ CENTRO STORICO

► Mysotis

Excellent food and attentive service at this long-standing centro storico favourite.

P.84 ▶ CENTRO STORICO

▼ El Toulá

Venetian cuisine, served in one of the city's most beautiful and refined restaurants.

P.84 ▶ CENTRO STORICO



Rome has plenty of well-priced, decent hotels in nice locations.

But you get what you pay for, here as anywhere else, and the city also has some seriously wonderful places to stay, at seriously

wonderful prices. If you want to do the city in style, look no further.

▼ Hotel Hassler Villa Medici

The best hotel, in the best location – at the top of the Spanish Steps.

P.183 ► ACCOMMODATION



▼ Hotel d'Inghilterra

Right in the heart of Rome's most elegant quarter, with exquisite rooms in palatial premises.

P.183 ► ACCOMMODATION





▲ Hotel Eden

This slick and luxurious hotel has great views of the city from its rooftop bar – and some of its better rooms.

P.183 ▶ ACCOMMODATION

◀ Hotel Majestic

The hotel that set the standard for everything that followed on Via Veneto.

P.183 ▶ ACCOMMODATION

▼ Hotel de Russie

The hotel of choice for beautiful people. Worth looking into just for its amazing lobby.

P.184 ▶ ACCOMMODATION



Cafés

Most Romans start their day in a café or bar, bolting down a coffee and a pastry, and there are some great places to do just this. But cafés also provide more substantial snacks throughout the day, such as *panini* (filled rolls), *tramezzini* (ready-made sliced sandwiches with delicious mixed fillings) and sometimes pizza and other hot snacks. Remember in most cafés your bill will be cheaper (sometimes half the price) if you stand by the bar rather than take a seat at a table.



▲ Bernasconi

Huge selection of sweets and pastries – the *cornetti alla crema* are great.

P.92 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND



▲ **Dolci e Doni**

The city centre's best array of home-made pastries and cakes.

P.101 ▶ TRIDENTE

▶ **Babington's Tea Rooms**

An elegant reminder of Rome's popularity with Victorian tourists. Indulge yourself with high tea at the foot of the Spanish Steps.

P.101 ▶ TRIDENTE



▲ **Camilloni**

The coffee here rivals *Sant'Eustachio's* (across the square) and there's perhaps a better choice of pastries and food.

P.82 ▶ CENTRO STORICO

▼ **Caffè Sant'Eustachio**

You get great coffee everywhere in Rome, but this place is considered by some die-hards to serve the city's best.

P.82 ▶ CENTRO STORICO



Domes

Rome's skyline is dominated by a variety of beautiful church and temple domes. Some you can climb, others you can only gaze

at from afar, and many are best seen from inside where you'll find a dizzying range of paintings, frescoes and mosaics.



▲ St Peter's

Designed originally by Michelangelo, this is the dome that stands out from wherever you are in the city centre.

P.159 ▶ THE VATICAN CITY



▲ The Pantheon

The original and perhaps the best, the Pantheon's dome has been the model for all those that have followed.

P.73 ▶ CENTRO STORICO



▼ Sant'Andrea delle Valle

The city's second-tallest dome – after St Peter's.

P.78 ▶ CENTRO STORICO



▼ Sant'Ignazio

Not a real dome, but a trompe l'oeil painted to look like one – and very successfully done too.

P.73 ▶ CENTRO STORICO



▼ Sant'Andrea al Quirinale

One of Bernini's cleverest Roman churches.

P.126 ▶ QUIRINALE, TERMINI AND AROUND



The Vatican

The Vatican Hill is one of the original seven hills of Rome, and its location as the supposed site of St Peter's crucifixion has ensured its status as the centre

of the world's most popular Christian faith – Catholicism. Since 1929, the Vatican City (Holy See) has been a sovereign state and is visited by thousands of pilgrims and tourists keen to explore its staggering wealth of art and architecture.



▲ St Peter's

An overwhelming church with an eclectic range of sculpture and artwork.

P.159 ▶ THE VATICAN CITY



▲ Galleria delle Carte Geografiche

The gallery of maps is considered by many to be one of the most beautiful parts of the Vatican Museums.

P.166 ▶ THE VATICAN CITY



◀ Capella Sistina

The Sistine Chapel ceiling and *The Last Judgment* on the wall behind, together make up arguably the greatest masterpiece in western art, and the largest body of painting ever planned and executed by one man – Michelangelo.

P.167 ▶ THE VATICAN CITY

▼ The Pinacoteca

The cream of the Vatican paintings and, as such, as great a gallery as you'll find.

P.168 ▶ THE VATICAN CITY



▲ Castel Sant'Angelo

This Roman mausoleum has been used as prison and papal fortress, and now provides slightly lighter relief from the rest of the Vatican.

P.158 ▶ THE VATICAN CITY

▼ Raphael Stanze

The frescoes here, most of them painted by Raphael, are one of the highlights of the Italian Renaissance, second only to the Sistine Chapel in their achievement.

P.166 ▶ THE VATICAN CITY



Famous Romans

Every city has its icons, but none more so than Rome. The city can lay claim to an array of household names stretching back over two thousand years. Ours is an entirely subjective, almost random, list and you could easily put together your own as you tour the city.



▲ Francesco Totti

Rome's favourite son, playing for the city's favourite football team.

P.148 ▶ THE VILLA BORGHESE AND NORTH OF THE CENTRE

▼ Caravaggio

The ne'er-do-well painter's works can be found all over the city, including this self-portrait (as Bacchus) in the Galleria Borghese.

P.146 ▶ THE VILLA BORGHESE AND NORTH OF THE CENTRE



▼ Julius II

As patron of Raphael and Michelangelo, Giuliano delle Rovere, or Julius II, left a legacy of art that is perhaps greater than any other pope.

P.167 ▶ THE VATICAN CITY



▲ Mussolini

Not a Roman by birth, but *Il Duce* will forever be associated with his rule from Rome during the Thirties and the war years – in particular his breast-pumping speeches from the Palazzo Venezia balcony.

P.67 ▶ PIAZZA VENEZIA AND THE CAPITOLINE HILL



▲ Valentino

Arguably the most “Roman” of Italy’s current designers. Check out his shop on Via dei Condotti.

P.95 ▶ TRIDENTE

▼ Augustus

The first Roman emperor, Augustus presided over Rome’s great imperial years.

P.99 ▶ TRIDENTE



Statues

Whether they're inside a museum or exposed to the elements, Rome's statues always manage to make you stop and pause. Some tell a story, are representative of a particular era, or are simply beautiful examples of sculpture. Wherever you find them (and there's one on almost every piazza and street) take time to linger and see what they can tell you about the history of the city.



▲ Marcus Aurelius

This equestrian statue of the Roman emperor was placed on the Piazza del Campidoglio by Michelangelo.

P.69 ▶ PIAZZA VENEZIA AND THE CAPITOLINE HILL



▲ The Dying Gaul

One of the finest statues in the Palazzo Nuovo's (Capitoline Museums) very fine collection.

P.71 ▶ PIAZZA VENEZIA AND THE CAPITOLINE HILL



◀ The She-wolf

This symbol of Rome's beginning can be found in the Palazzo dei Conservatori, in the Capitoline Museums – and outside, too, just off Piazza del Campidoglio.

P.71 ▶ PIAZZA VENEZIA AND THE CAPITOLINE HILL

▼ The Elephant Statue

Bernini's elephant and obelisk illustrates the fact that strength should support wisdom.

P.75 ▶ PIAZZA VENEZIA AND THE CAPITOLINE HILL



▶ Pasquino

This battered torso was one of Rome's "talking statues", a focus for satirical comment and subversion during the Renaissance.

P.78 ▶ CENTRO STORICO



▲ The Laocoön

Perhaps the most famous piece of Roman sculpture ever found.

P.164 ▶ THE VATICAN CITY



Rome's great palaces tell the story of the city's richest and most influential families. These were the people who

commisioned much of the great architecture, sponsored the artists and, of course, provided most of the Vatican's popes over the years. Nowadays many of their former homes are open to the public as museums or galleries.



▼ Palazzo Spada

The home of one Cardinal Spada and perhaps best known now for its ingenious Borromini trompe l'oeil tunnel.

P.88 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND



▼ Palazzo Quirinale

The residence of the Italian president and, unfortunately, only open once a month.

P.126 ▶ QUIRINALE, TERMINI AND AROUND



► Villa Farnesina

This Trastevere mansion was home to the banker and Renaissance big noise Agostino Chigi, who employed Raphael to do the decorating.

P.154 ► TRASTEVERE AND THE JANICULUM HILL



▼ Palazzo Farnese

Perhaps the city's most elegant palace, now home to the French embassy.

P.87 ► CAMPO DE' FIORI, THE GHETTO AND AROUND

▲ Palazzo Barberini

There are reminders of the Barberini family all over the city, and their palace is one of the largest and most sumptuous.

P.123 ► QUIRINALE, TERMINI AND AROUND



▼ Palazzo di Venezia

Now the site of a museum, this palace was also home to Mussolini's fascist government.

P.67 ► PIAZZA VENEZIA AND THE CAPITOLINE HILL



Ice cream

Italian ice cream (*gelato*) is justifiably famous, and Rome has some excellent places in which to sample it. Most bars have a good selection but for real choice – and usually better quality – you should go to a *gelateria*, where the range is a tribute to the Italian imagination and flair for display. Reckon on paying upwards of €2.50 for a cone, depending on how many scoops you want (one is never enough, three usually too many).



▲ Tre Scalini

The chocolate ice cream here is to die for.

P.82 ▶ CENTRO STORICO



▲ Palazzo del Freddo di G. Fassi

Lovely old-fashioned ice-cream parlour.

P.141 ▶ MONTI AND SAN GIOVANNI



▼ Il Gelato di San Crispino

Around the corner from the Trevi Fountain, some claim this is Rome's best ice cream.

P.101 ▶ TRIDENTE



◀ Doppia Coppia

Long-established Trastevere ice-cream joint.

P.155 ▶ TRASTEVERE AND THE JANICULUM HILL

▼ Giolitti

Rome's most famous *gelateria*, although some say past its best.

P.82 ▶ CENTRO STORICO



Literary Rome

Rome has produced its fair share of Italian literary greats; however, many of the writers associated with the city are, in fact, foreigners who travelled here in search of inspiration and

romance. Here are a few of the locations that remember writers who left a lasting mark on the city.



▲ Casa di Goethe

The German poet and dramatist lived for two years here on Via del Corso.

P.99 ▶ TRIDENTE

▼ Keats-Shelley House

Where Keats breathed his last, and these days a shrine to the poet and the English Romantic movement.

P.95 ▶ TRIDENTE





◀ Rosati

Once the gathering place for left-wing writers and activists.

P.103 ▶ TRIDENTE

▶ Protestant Cemetery

The last resting-place of Keats, Italian politico Gramsci, and many other Godless literary types.

P.115 ▶ THE AVENTINE AND SOUTH OF THE CENTRE



▲ Baths of Caracalla

It was while sitting among these ruins that the poet Shelley was moved to write *Prometheus Unbound*.

P.114 ▶ THE AVENTINE AND SOUTH OF THE CENTRE

▶ Caffè Greco

The haunt of Shelley, Byron, Keats and pals in the nineteenth century.

P.101 ▶ TRIDENTE



The life of any Italian city is dominated by its piazzas – airy open spaces where people congregate, strut and pose, drink a coffee and watch the world go by. Rome's piazzas vary hugely: some are simple traffic hubs, others large squares laid out along the lines of ancient Roman ruins, or impeccably planned open spaces flanked by uniformly elegant period buildings.



▼ Piazza del Popolo

If you're coming to Rome for the first time, try to approach the centre from the sweeping oval of Piazza del Popolo.

P.98 ▶ TRIDENTE



▼ Piazza di Spagna

The heart of tourist Rome, and of its swanky shopping district.

P.95 ▶ TRIDENTE





▲ **Piazza dei Campo de' Fiori**

The city centre's most earthy, happening square, home to a lively market in the morning, and the best of Rome's nightlife come the evening.

P.87 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND



▲ **Piazza Navona**

If anywhere can be said to be the heart of Rome, this is it.

P.77 ▶ CENTRO STORICO



▲ **Piazza del Campidoglio**

Laid out by Michelangelo, this is Rome's most ordered and elegant open space.

P.69 ▶ PIAZZA VENEZIA AND THE CAPITOLINE HILL

▶ **Piazza Santa Maria in Trastevere**

The centre of Trastevere's village neighbourhood.

P.152 ▶ TRASTEVERE AND THE JANICULUM HILL



Underground Rome

Rome is a city of layers, and much of the history lies beneath the surface. There are temples, roads, rivers and houses beneath Rome's streets, much of which has yet to be excavated and a lot of which is only sporadically open to the public. The following are well worth a look and were open at the time of writing

▼ Mithraic Temple

Located under the church of San Clemente, this was the site of bull worship in ancient times.

P.140 ▶ MONTI AND SAN GIOVANNI





▲ Domus Aurea

The underground remains of Nero's vast pleasure palace have relatively recently opened to the public.

P.133 ▶ MONTI AND SAN GIOVANNI



▲ Catacombs of San Callisto

One of several underground Christian burial grounds around the edges of the city centre.

P.118 ▶ THE AVENTINE AND SOUTH OF THE CENTRE



▲ Mamertine Prison

Under the church of San Pietro in Carcere, this dank space was where St Peter was held by the Romans.

P.71 ▶ PIAZZA VENEZIA AND THE CAPITOLINE HILL

Hills of Rome

Rome is renowned for having been built on seven hills – the Capitoline, Palatine, Quirinale, Esquiline, Viminale, Aventine and Celian – and they continue to define the look and feel of the city centre.



▲ Esquiline

A slum quarter in ancient Roman times, a mixed bag today, but with plenty to see, not least the basilica of Santa Maria Maggiore.

P.133 ▶ MONTI AND SAN GIOVANNI

▼ Palatine

Where Rome was founded, according to the legend of Romulus and Remus.

P.108 ▶ THE FORUM, COLOSSEUM AND AROUND





▼ Celian

A green escape from the city centre's bustle.

**P.110 ▶ THE FORUM, COLOSSEUM
AND AROUND**



▼ Aventine

Home to the poor of ancient Rome, and the wealthy in modern times.

**P.111 ▶ THE AVENTINE AND SOUTH
OF THE CENTRE**



▲ Capitoline

The heart of the Roman Republic, and the origin of the modern city.

**P.68 ▶ PIAZZA VENEZIA AND THE
CAPITOLINE HILL**



▲ Quirinale

The first of Rome's hills to be colonized during Renaissance times, and now home to the presidential palace among many other attractions.

**P.122 ▶ QUIRINALE, TERMINI AND
AROUND**

Baroque Rome

If any one period can be said to define Rome, it's the Baroque, an era of flamboyance and drama in art and architecture that grew out of the Catholic Church's need to re-establish itself during the Counter Reformation. There

are Baroque sculptures, fountains and churches all over Rome, and even the churches from previous periods have mostly been redecorated in Baroque style.



▲ The Rooms of St Ignatius

Pozzo's trompe l'oeil corridor here is the era at its cleverest and most fanciful.

P.87 ▶ CENTRO STORICO



▲ San Carlo alle Quattro Fontane

Borromini's clever use of space makes this a typical achievement of the Baroque era.

P.126 ▶ QUIRINALE, TERMINI AND AROUND



▲ Bernini and Borromini

The city's two greatest Baroque architects and sculptors, whose works compete for space throughout the city – and who vie for attention, particularly in the Palazzo Barberini.

P.123 ▶ QUIRINALE, TERMINI AND AROUND

▼ Ecstasy of Santa Theresa

Bernini's saucy statue (in the church of Santa Maria della Vittoria) is perhaps the city's most Baroque piece of work.

P.127 ▶ QUIRINALE, TERMINI AND AROUND



▲ Piazza San Pietro

Bernini's colonnaded piazza is pure, theatrical Baroque.

P.159 ▶ THE VATICAN CITY

▶ The Gesù

As the centre of the Jesuit movement, this church set the benchmark for all Baroque churches to come.

P.86 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND



Rome on film

Given that Rome is such a visual city, and the fact that the Italian film industry is based right outside, it's hardly surprising that the city has featured as the backdrop in so many movies.

Here's a few of our favourites, and ones with recognisable locations.



▼ La Dolce Vita

The classic film of Swinging Sixties Rome. Unfortunately the police aren't keen on you recreating the Trevi Fountain scene.

P.100 ▶ TRIDENTE





▲ **Gladiator**

Not actually filmed in Rome but as close to the blood and gore of the Colosseum as you're likely to get.

P.109 ▶ THE FORUM, COLOSSEUM AND AROUND



▲ **The Talented Mr Ripley**

Great locations on Piazza Mattei and elsewhere.

P.90 ▶ CAMPO DE' FIORI, THE GHETTO AND AROUND



▲ **Roman Holiday**

Audrey Hepburn and some great 1950s Roman locations – such as the Spanish Steps shown here – make a great combination.

P.97 ▶ TRIDENTE



◀ **Belly of an Architect**

Peter Greenaway's film uses the city's locations – especially Palazzo Venezia and the Pantheon – as a brooding backdrop to a man's disintegration.

P.73 ▶ CENTRO STORICO



Places



Piazza Venezia and the Capitoline Hill

For many people the modern centre of Rome is Piazza Venezia – not so much a square as a road junction, but a good central place to start your wanderings, close to both the medieval and Renaissance centre of Rome and the bulk of the ruins of the ancient city. Flanked on all sides by imposing buildings, it's a spot you'll find yourself returning to time and again – by some way the best landmarked open space in Rome, with the great white bulk of the Vittorio Emanuele monument marking it out from almost anywhere in the city, and, behind that, the Piazza del Campidoglio and the Capitoline Hill, the first settled and most central of Rome's seven hills.

Palazzo Venezia

Via del Plebiscito 118. Tues–Sun 8.30am–7pm. €4. Forming the western side of the piazza, Palazzo Venezia was the first large Renaissance palace in the city, built for the Venetian Pope Paul II in the mid-fifteenth century and for a long time the embassy of the Venetian Republic. More famously, Mussolini moved in here while in power, occupying the vast Sala del Mappamondo and making his declamatory speeches to the huge crowds below from the small balcony facing on to the piazza. Nowadays it's a venue for great temporary exhibitions and home to the Museo Nazionale di Palazzo Venezia – a museum of Renaissance arts and crafts.

San Marco

Daily 8.30am–12.30pm & 4–7pm; closed Mon am & Wed pm. Adjacent to the Palazzo Venezia on its southern side, the church of San Marco is a warm, cosy basilica, one of the oldest in Rome originally, founded in 336 AD

on the spot where the apostle is said to have lived. It was rebuilt in 833 and added to by various Renaissance and eighteenth-century popes including Pope Paul II who added the graceful portico and gilded ceiling. The apse mosaic dates from the ninth century and shows Pope Gregory IV offering his church to Christ.

Vittorio Emanuele Monument

Daily 9.30–6.30pm; free. The rest of the buildings on Piazza Venezia pale into insignificance

▼ IL VITTORIANO





beside the marble monstrosity rearing up across the street from San Marco – the Vittorio Emanuele Monument or “Vittoriano”, erected at the turn of the nineteenth century as the “Altar of the Nation” to commemorate Italian Unification. Various likened in the past to a typewriter, and, by American GIs, to a wedding cake (the white marble used will never mellow with age), it’s now open after years of closure, and it’s great to clamber up and down the sweeping terraces and flights of steps that, before, you could only gaze at from the street. There are things

to see inside, though perhaps only on a rainy day – a vast and deadly Museo di Risorgimento, a collection of military flags, and a bookshop – but it’s the outside that’s best, centring on an enormous equestrian statue of Vittorio Emanuele II and providing a route through to Piazza del Campidoglio behind. The views of the city are great, most of all perhaps because it’s the one place in Rome that you can’t see the Vittoriano.

The Capitoline Hill

The real pity about the Vittoriano Emanuele Monument is that it obscures views of the Capitoline Hill behind – once, in the days of Imperial Rome, the spiritual and political centre of the Roman Empire. Its name derives from its position as the “caput mundi” or “head of the world”, and its influence and importance resonates to this day – words like “capitol” and “capital” all derive from here, as does the word “money”, which comes from the temple to Juno Moneta that once stood nearby and housed the Roman mint.



▲ SANTA MARIA IN ARACOELI

These days the Capitoline forms a tight, self-contained group of essential attractions, with the focus on its pair of museums and the church of Santa Maria in Aracoeli. The nice thing is that it is much more connected to the rest of the city than it once was, with walkways connecting with the Vittoriano in one direction and down to the Roman Forum in the other.

Santa Maria in Aracoeli

Daily: summer 7am–noon & 4–6.30pm; winter closes 5.30pm. The church of Santa Maria in Aracoeli crowns the highest point on the Capitoline Hill and is built on the ruins of a temple to Juno ([see above](#)). Reached by a flight of 124 steps – the Aracoeli Staircase, erected in 1348 – it’s a steep climb to the top, but the church is worth it: it’s one of Rome’s most ancient basilicas, known for its role as keeper of the so-called “Bambino”, a small statue of the child Christ, carved from the wood of a Gethsemane olive tree. The statue is said to have miraculous healing powers and was traditionally called out to the sickbeds of the ill and

dying all over the city, its coach commanding instant right of way through the heavy Rome traffic. The Bambino was stolen in 1994, but a copy now stands in its place, in a small chapel to the left of the high altar.

Piazza del Campidoglio

Next door to the Aracoeli Staircase, the smoothly rising ramp of the Cordonata leads to Piazza del Campidoglio, one of Rome’s most perfectly proportioned squares, designed by Michelangelo in the last years of his life for Pope Paul III. In fact, Michelangelo died before his plan was completed, but his designs were faithfully executed – balancing the piazza, redesigning the facade of the Palazzo dei Conservatori and projecting an identical building across the way, the Palazzo Nuovo. These buildings, which have recently been completely renovated, are home to the Capitoline Museums ([see below](#)); both are angled slightly to focus on Palazzo Senatorio, Rome’s town hall. In the centre of the square Michelangelo placed an equestrian statue of Emperor Marcus Aurelius, which had previously stood outside San Giovanni in

▼ PIAZZA DEL CAMPIDOGLIO



Laterano; early Christians had refrained from melting it down because they believed it to be of the Emperor Constantine (the first Roman ruler to acknowledge and follow Christianity). After careful restoration, the original is behind a glass wall in the Palazzo Nuovo, and a copy has taken its place at the centre of the piazza.

The Capitoline Museums

www.museicapitolini.org. Tues–Sun 9am–8pm. €7.80, €9 for Centrale Montemartini as well. If you see no other museums of ancient sculpture in Rome, try to at least see the Capitoline Museums, which are perhaps the most venerable of all the city's collections. They're divided into two parts – the **Palazzo dei Conservatori** and the Palazzo Nuovo – and you should try to see both rather than choosing one. Tickets are valid for a day so you can fit in each museum with a break in-between, perhaps for a stroll around the Roman Forum.

The Palazzo dei Conservatori is the larger, more varied, collection, with some ancient

sculpture, but later pieces and an art gallery too. Inside, the centrepiece of the first floor, the Hall of the Orazie e Curiaze, is appropriately decorated with giant, late sixteenth-century frescoes showing legendary tales from the early days of Rome and holds fragments of a giant bronze statue of Constantine and a rippling bronze of Hercules. Check out also the Hannibal Room, covered in wonderfully vivid fifteenth-century paintings recording Rome's wars with Carthage, and, beyond, the sacred symbol of Rome, the Etruscan bronze she-wolf nursing the mythic founders of the city (the twins themselves are not Etruscan but were added in the fifteenth century). The second-floor pinacoteca holds Renaissance painting from the fourteenth to the late seventeenth centuries – highlights include a couple of portraits by Van Dyck and a penetrating *Portrait of a Crossbowman* by Lorenzo Lotto, a pair of paintings from 1590 by Tintoretto – a *Flagellation* and *Christ Crowned with Thorns*, and

a very fine early work by Lodovico Carracci, *Head of a Boy*. In one of the two large main galleries, there's a vast picture by Guercino, depicting the *Burial of Santa Petronilla* (an early Roman martyr who was the supposed daughter of St Peter), and two paintings by Caravaggio, one a replica of the young *John the Baptist* which hangs in the Palazzo Doria-Pamphili, the other an early work known as *The Fortune-Teller*.

The **Palazzo Nuovo** across the square – also accessible by way of an underground walkway



▲ PALAZZO DEI CONSERVATORI

that takes in good views of the Roman Forum just below – is the more manageable of the two museums, with some of the best of the city's Roman sculpture crammed into half a dozen or so rooms. Among them are the remarkable, controlled statue of the *Dying Gaul*; a *Satyr Resting*, the inspiration for Hawthorne's book *The Marble Faun*; and the red marble *Laughing Silenus* – along with busts of Roman emperors and other famous names: a young Augustus, a cruel Caracalla, and the centrepiece, a life-sized portrait of Helena, the mother of Constantine, reclining gracefully. Also, don't miss the coy, delicate *Capitoline Venus*, housed in a room on its own.

The she-wolf and Tarpeian Rock

Just off the Piazza del Campidoglio, the statue of Romulus and Remus suckling the she-wolf provides one of Rome's most enduring images. Beyond is the Tarpeian Rock, from which traitors were thrown in ancient times – and which now gives excellent views over the Forum.

San Pietro in Carcere and the Mamertine Prison

Summer 9am–noon & 2.30–6pm; winter 9am–noon & 2–5pm; donation expected. Steps lead down from the Tarpeian Rock to the little church of San Pietro in Carcere – built above the ancient Mamertine Prison, where spies, vanquished soldiers and other enemies of the Roman state were incarcerated, and where St Peter himself was held. Steps lead down into the murky depths of the jail, where you can see the bars to which he was chained, along with the spring the saint is said to have created to baptize other prisoners. At the top of the staircase, hollowed out of the honeycomb of stone, is an imprint claimed to be of St Peter's head as he tumbled down the stairs (though when the prison was in use, the only access was through a hole in the ceiling). It's an unappealing place even now, and you won't be sorry to leave – through an exit cunningly placed to lead you through the gift shop.

The centro storico

The real heart of Rome is the **centro storico** (historic centre), which makes up most of the triangular knob of land that bulges into a bend in the Tiber. This area, known in ancient Roman times as the **Campus Martius**, was outside the ancient city centre, a low-lying area that was mostly given over to barracks and sporting arenas, together with several temples, including the Pantheon. Later it became the heart of the Renaissance city, and nowadays it's the part of the town that is densest in interest, an unruly knot of narrow streets and alleys that holds some of the best of Rome's classical and Baroque heritage and its most vivacious street- and nightlife. It's here that most people find the Rome they have been looking for – a city of small crumbling piazzas, Renaissance churches and fountains, blind alleys and streets humming with scooters and foot-traffic. Whichever direction you wander in there's something to see; indeed it's part of the appeal of the centre of Rome that even the most aimless ambling leads you past some breathlessly beautiful and historic spots.

Via del Corso

Named after the races that used to take place along here during Renaissance times, Via del Corso is now Rome's main shopping street and most central artery. It's home to a mixture of upmarket boutiques and chain stores that make it a busy stretch during the day but a relatively dead one come the evening. Running north–south from Piazza del Popolo to Piazza Venezia, it divides the city centre in two: the western side gives on to the dense streets of the centro storico and to the east, the swish shopping streets that converge on Piazza di Spagna.

Galleria Doria Pamphilj

Via del Collegio Romano 2. @www.doriapamphilj.it. Mon–Wed & Fri–Sun 10am–5pm. €8, including audio guide

in English, €5.70 with Galleria Borghese. Private apartments tours every 30min 10.30am–12.30pm, €3.50. The Palazzo Doria Pamphilj is among the city's finest Rococo palaces; the Doria-Pamphilj family were (and are) one of Rome's most illustrious, and still own the building and live in part of it. They were also prodigious collectors of art, and inside, the Galleria Doria Pamphilj constitutes one of Rome's best late-Renaissance art collections. The first part of the gallery is made up of a series of private apartments, furnished in the style of the original palace. But it's the picture gallery which is of most interest, the paintings mounted in the style of the time, crammed in floor-to-ceiling. Just inside there's a badly cracked bust of *Innocent X* by Bernini, which the

sculptor apparently replaced in a week with the more famous version down the hall where he appears to have captured the pope about to erupt into laughter. In the same room, Velázquez's famous painting of the same man is quite different, depicting a rather irritable character regarding the viewer with impatience. There is also perhaps Rome's best concentration of Dutch and Flemish paintings, including a rare Italian work by Bruegel the Elder, two highly realistic works by Quentin Matsys, and a Hans Memling *Deposition*. Check out also Carracci's bucolic *Flight into Egypt*, painted shortly before the artist's death, two paintings by Caravaggio – *Mary Magdalene* and *John the Baptist* – and *Salome with the head of St John*, by Titian. All in all, it's a marvellous collection of work, displayed in a wonderfully appropriate setting.

Sant'Ignazio di Loyola

Daily 7.30am–12.30pm &

4–7.15pm. The Jesuit church of Sant'Ignazio di Loyola was dedicated to the founder of the Society of Jesus after his death and canonization. It's worth visiting for its marvellous Baroque ceiling by Andrea del Pozzo showing St Ignatius being welcomed into Paradise by Christ and the Virgin, a spectacular work that creates the illusion of looking at the sky through open colonnades. Pozzo also painted the ingenious false dome in the crossing (a real dome was planned but was deemed too expensive). Stand on the disc in the centre of the nave to get



▲ PIAZZA SANT'IGNAZIO

the full effect of this trompe l'oeil masterpiece.

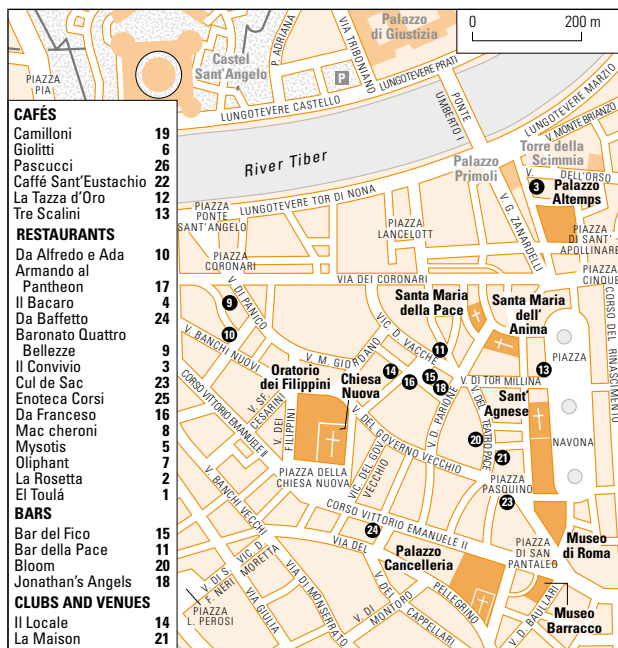
The Pantheon

Mon–Sat 9am–6.30pm, Sun 9am–1pm;

free. One of the centro storico's busiest sights is the Pantheon, easily the most complete ancient Roman structure in the city, and along with the Colosseum, visually the most impressive. Though originally a temple that formed part of Marcus Agrippa's

▼ THE PANTHEON





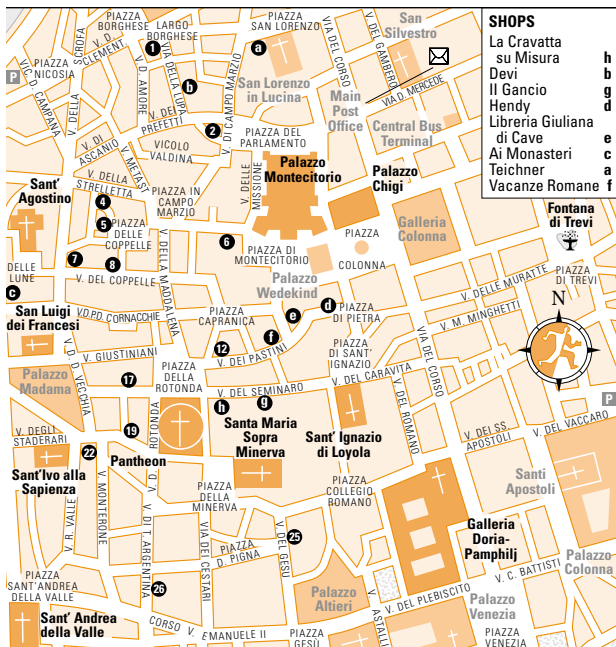
redesign of the Campus Martius in around 27 BC – hence the inscription – the building was rebuilt by the emperor Hadrian and finished around the year 125 AD (it has since been consecrated as a church). It's a formidable architectural achievement even now, and inside you get the best impression of the engineering expertise of Hadrian: the diameter is precisely equal to its height (43m), the hole in the centre of the dome – from which shafts of sunlight descend to illuminate the musty interior – a full 9m across. Most impressively, there are no visible arches or vaults to hold the whole thing up; instead they're sunk into the concrete of the walls of the building. It would have been richly decorated, the coffered ceiling heavily stuccoed and the niches filled

with the statues of gods. Now, apart from the sheer size of the place, the main thing of interest is the tomb of Raphael, between the second and third chapel on the left, with an inscription by the humanist bishop Pietro Bembo: "Living, great Nature feared he might outvie Her works, and dying, fears herself may die." The same kind of sentiments might well have been reserved for the Pantheon itself.

Santa Maria sopra Minerva

Mon-Sat 7am-7pm, Sun 8am-7pm.

Piazza della Minerva is home to the rose-windowed medieval church of Santa Maria sopra Minerva. This is Rome's only Gothic church, and worth a look just for that, although it is also one of the city's art-treasure churches, crammed with the tombs and self-indulgences



of wealthy Roman families. Of these, the Carafa Chapel, in the south transept, is the best known, holding Filippino Lippi's fresco of *The Assumption*. You should look too at the figure of *Christ Bearing the Cross*, on the left-hand side of the main altar, a serene work that Michelangelo completed for the church in 1521. Outside, the diminutive **Elephant Statue** is Bernini's most endearing piece of work: a cheery elephant trumpeting under the weight of the obelisk he carries on his back – a reference to Pope Alexander VII's reign and supposed to illustrate the fact that strength should support wisdom.

Sant'Ivo alla Sapienza

Mon–Fri 10am–4.30pm, Sat 10am–1pm, Sun 10am–noon. Between the

Pantheon and Piazza Navona, the rather blank facade of the Palazzo della Sapienza cradles the church of Sant'Ivo alla Sapienza – from the outside at least, one of Rome's most impressive churches, with a



▲ SANT'IVO ALLA SAPIENZA

playful facade designed by Borromini. Though originally built for the Barberini pope, Urban VIII, the building actually spans the reign of three pontiffs. Each of the two small towers is topped with the weird, blanchmange-like groupings that are the symbol of the Chigi family and the central cupola spirals helter-skelter-fashion to its zenith, crowned with flames that are supposed to represent the sting of the Barberini bee, their family symbol. Inside, too, it's very cleverly designed, impressively light and spacious given the small space the church is squeezed into, rising to the tall parabolic cupola.

San Luigi dei Francesi

Daily except Thurs afternoon 7.30am–12.30pm & 3.30–7pm. The French national church of San Luigi dei Francesi is worth a visit, mainly for the works by Caravaggio it numbers amongst its collection. In the last chapel on the left are three paintings: *The Calling of St Matthew*, in which Christ points to Matthew,

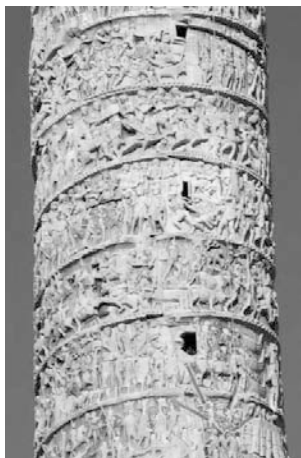
who is illuminated by a shaft of sunlight; *St Matthew and the Angel*, showing the visit of an angel as the apostle writes the Gospel; and *The Martyrdom of St Matthew*. Caravaggio's first public commission, these paintings were actually rejected at first, partly on grounds of indecorum, and it took considerable reworking by the artist before they were finally accepted.

Sant'Agostino

Daily 7.45am–noon & 4–7.30pm.

The Renaissance facade of the church of Sant'Agostino is not much to look at from the outside, but a handful of art treasures might draw you in. Just inside the door, the serene statue of the *Madonna del Parto*, by Sansovino, is traditionally invoked during pregnancy, and is accordingly surrounded by photos of newborn babes and their blissful parents. Further into the church, take a look also at Raphael's vibrant fresco of *Isaiah*, on the third pillar on the left, beneath which is another work by Sansovino, a craggy *St Anne, Virgin and Child*. But the biggest crowds gather around the first chapel on the left, where the *Madonna di Loreto*, painted in 1605 by Caravaggio, is a characteristic work of what was at the time almost revolutionary realism, showing two peasants praying at the feet of a sensuous Mary and Child, their dirty feet and scruffy clothes contrasting with the pale, delicate feet and skin of Mary.

▼ COLUMN OF MARCUS AURELIUS



Piazza di Montecitorio and Piazza Colonna

Piazza Montecitorio takes its name from the bulky Palazzo di Montecitorio on its north-



▲ PIAZZA NAVONA

ern side, home since 1871 to the lower house of the Italian parliament – the building itself is a Bernini creation from 1650. Just beyond, off Via del Corso, Piazza Colonna is flanked on its north side by the late sixteenth-century Palazzo Chigi, official residence of the prime minister. The Column of Marcus Aurelius, which gives the square its name, was erected between 180 and 190 AD to commemorate military victories in northern Europe, and (like the column of Trajan which inspired it) is decorated with reliefs depicting scenes from the campaigns. Across the way, the Galleria Sordi is a classic, Y-shaped nineteenth-century shopping arcade, recently refurbished and a great place to window-shop.

Piazza Navona

The western half of the centro storico focuses on and around Piazza Navona, Rome's most famous square – a pedestrianized oval that is as picturesque as any piazza in Italy. Lined with cafés and restaurants and often thronged with tourists,

street artists and pigeons, the best time to come is at night, when the inevitably tourist-gearred flavour of the place is at its most vibrant, crowds hanging out around the fountains watching the buskers and street artists entertain the throng or clocking the scene while nursing a pricey drink at a table outside one of the bars. The square takes its shape from the first-century AD Stadium of Domitian, the principal venue of the athletic events and later chariot races that took place in the Campus Martius, and until the mid-fifteenth century the ruins of the arena were still here, overgrown and disused. But it was given a facelift in the mid-seventeenth century by Pope Innocent X, who built most of the grandiose palaces that surround and commissioned Borromini to design the facade of the church of Sant'Agnese in Agone on the piazza's western side.

Fontana dei Quattro Fiumi

Piazza Navona. One of three fountains that punctuate



▲ FONTANA DEI QUATTRO FIUMI

Piazza Navona, the Fontana dei Quattro Fiumi is a masterpiece of 1651 by Bernini. Each figure represents one of what were considered at the time to be the four great rivers of the world – the Nile, Danube, Ganges and Plate – though only the horse, symbolizing the Danube, was actually carved by Bernini himself. The fountain is topped with an Egyptian obelisk, brought here by Pope Innocent X from the Circus of Maxentius.

Pasquino

Piazza Pasquino (just south of Piazza Navona). It's easy to miss the battered marble torso of Pasquino, even in the small triangular space of Piazza Pasquino (you'll find him in the corner). Pasquino is perhaps the best known of Rome's "talking statues" of the Middle Ages and the Renaissance, upon which anonymous comments on the affairs of the day would be attached – comments that had a serious as well as a humorous intent, and gave us our word "pasquinade".

Museo di Roma

Piazza San Pantaleo 10 @www.museodiroma.comune.roma.it. Tues–Sun 9am–7pm. €6.20. The eighteenth-century Palazzo Braschi is the home of the Museo di Roma, which has a recently restored permanent collection relating to the history of the city from the Middle Ages to the present day. To be honest, it's a large museum and only sporadically interesting, indeed the building is probably the main event, particularly the magnificent Sala Nobile where you go in, the main staircase, and one or two of the renovated rooms. But there's interest in some of the paintings, which show the city during different eras, and frescoes from demolished palaces provide decent enough highlights.

Sant'Andrea della Valle

Mon–Sat 7.30am–noon & 4.30–7.30pm, Sun 7.30am–12.45pm & 4.30–7.45pm. This church has the distinction of sporting the city's second-tallest dome (after St Peter's), built by Carlo Maderno.

Inside, it's one of the most Baroque of Rome's churches and most of your attention is drawn not only to the dome, decorated with paintings of the *Glory of Paradise* by Giovanni Lanfranco, but also to a marvellous set of frescoes in the apse by his contemporary, Domenichino, illustrating the life of St Andrew. In a side chapel on the right, you may, if you've been in Rome a while, recognize some good-looking copies of not only Michelangelo's *Pietà* (the original is in St Peter's), but also of his figures of *Leah* and *Rachel*, from tomb of his patron, Julius II, in the church of San Pietro in Vincoli ([see p.136](#)).

Museo Barracco

Corso Vittorio Emanuele II, 166. The so-called Piccola Farnesina palace, built by Antonio Sangallo the Younger and currently being restored, normally holds the Museo Barracco, a small but fine-quality collection of ancient sculpture that was donated to the city at the turn of the century by one Baron Barracco. There are ancient Egyptian and Hellenistic pieces, ceramics and statuary from the Greek classical period and later Roman items, most notably a small figure of Neptune from the first century BC and an odd, almost Giacometti-like column-sculpture of a very graphically drawn hermaphrodite. Look also at the two charming busts of young Roman boys, which date from the first century AD.

Palazzo della Cancelleria

The grand Palazzo della Cancelleria was the seat of the papal government that once ran the city. The Renaissance architect Bramante is thought

to have had a hand in its design and it is certainly a well-proportioned edifice, which exudes a cool poise quite at odds with the rather grimy nature of its location. You can't get in to see the interior, but you can stroll into the marvellously proportioned, multi-tiered courtyard, which is treat enough in itself.

Via del Governo Vecchio

Via del Governo Vecchio leads west from Piazza Pasquino through one of Rome's liveliest quarters, the narrow streets noisy at night and holding some of the city's most vigorous restaurants and bars. A little way down on the left, the delightfully small Piazza del Orologio is so-called because of the quaint clocktower that is its main feature – part of the Oratorio dei Filipini, designed by Carlo Borromini, which is part of the Chiese Nuova complex ([see below](#)). The followers of St Philip Neri attended musical gatherings here

▼ SANT ANDREA DELLA VALLE



as part of their worship, gifting the language forever the musical term “oratorio”.

Chiesa Nuova

Daily 8.30am-noon & 4.30-7pm. The Chiesa Nuova was founded by St Philip Neri, who tended the poor and sick in the streets around here for most of his life, and commissioned this church in 1577. Neri died in 1595, and was canonized in 1622, and this large church, as well as being his last resting-place (he lies in the chapel to the left of the apse), is his principal memorial. Inside, its main features include three paintings by Rubens hung at the high altar, centring on the *Virgin with Angels*, and, perhaps more obviously, Pietro da Cortona's ceiling paintings, showing the *Ascension of the Virgin* in the apse and, above the nave, the construction of the church and Neri's famous “vision of fire” of 1544, when a globe of fire entered his mouth and dilated his heart – a physical event which apparently affected his health thereafter.

▼ PALAZZO ALTEMPS



Via dei Coronari

Running almost from the Tiber to the top end of Piazza Navona, this street, and some of the streets around, are the fulcrum of Rome's antiques trade. Although the prices are as high as you might expect in such a location, there is a huge number of shops (Via dei Coronari consists of virtually nothing else), selling a tremendous variety of stuff. A browse makes for one of the city's most absorbing bits of sightseeing.

Santa Maria dell'Anima

Daily 8am-1pm & 4-7.30pm. Just off Via dei Coronari, this is the German national church in Rome, and a richly decorated affair, almost square in shape, with a protruding main sanctuary flanked by Renaissance tombs. The one on the right, a beautiful, rather sad concoction, is that of the last non-Italian pope before John Paul II, the Dutchman Hadrian VI, who died in 1523, while at the far end, above the altar, there is a dark and glowing *Virgin with Saints* by Giulio Romano.

Santa Maria della Pace

Tues-Sat 8am-noon & 4.30-7.30pm, Sun 9am-1pm. The church of Santa Maria della Pace dates originally from the late fifteenth century but has a facade and portico that were added a couple of hundred years later by Pietro da Cortona. Inside, you can see Raphael's frescoes of various sibyls above the Chigi chapel (first on the right), executed in the early sixteenth century. But perhaps the most impressive part of the church is the attached chiostro del Bramante, finished in 1504, a

beautifully proportioned two-tiered cloister that is nowadays given over to temporary art exhibitions.

Palazzo Altemps

Tues–Sun 9am–7pm. €5, €9 for a combination ticket that includes Palazzo Massimo, Crypta Balbi and Terme di Diocleziano. Guided tours in English every hour Sat & Sun, €3.10.

Just across the street from the north end of Piazza Navona, the beautifully restored fifteenth-century Palazzo Altemps now houses the cream of the Museo Nazionale Romano's aristocratic collections of Roman statuary. Among treasures too many to mention, there are two, almost identical statues of Apollo the Lyrist, a magnificent statue of Athena taming a serpent, and, in the far corner of the courtyard, a shameless Dionysus with a satyr and panther. Upstairs, the Painted Views Room, so called for the bucolic scenes on its walls, has a fine statue of Hermes; the Cupboard Room, next door, named for its fresco of a display of wedding gifts against a floral background, has a wonderful statue of a warrior at rest, the *Ludovisi Ares*, restored by Bernini in 1622, and a sensitive portrayal of *Orestes and Electra*, from the first century AD by a sculptor called Menelaus – his name is carved at the base of one of the figures. Beyond, one room retains a frieze telling the story of Moses as a cartoon strip, with each scene displayed by nude figures as if on an unfurled tapestry, while in the room itself there is a colossal head of Hera, and – what some consider the highlight of the entire collection – the famous Ludovisi throne: an original

fifth-century BC Greek work embellished with a delicate relief portraying the birth of Aphrodite. There's also the Fireplace Salon, whose huge fireplace, embellished with caryatids and lurking ibex – the symbol of the Altemps family – looks onto the *Suicide of Galatian*, apparently commissioned by Julius Caesar to adorn his Quirinal estate and an incredible sarcophagus depicting a battle in graphic, almost viscerally sculptural detail. Without question one of Rome's best collections of classical art.

Shops

La Cravatta su Misura

Via Seminario 93 ☎06.6994.2199.

Ezio Pellicano only sells one thing: ties, made by Ezio himself or his daughter. You can buy any of the hundreds of ties you see on display, or you can choose from one of the hundreds of rolls of material and have your own made up in about a week.

Devi

Via della Lupa 9 ☎06.686.9295. Fine Italian antiques of all kinds, but the speciality here is statuary, from some of Rome's aristocratic houses.

Il Gancio

Via del Seminario 82/83

☎06.679.6646. High-quality leather bags, purses and shoes, all made right here on the premises.

Hendy

Piazza di Pietra 42 ☎06.678.5804.

Located in a peaceful piazza near the Pantheon, this place specializes in antique jewellery.



▲ PASCUCCI

top ice cream. It's still pretty good, however, with a choice of seventy flavours.

Pascucci

Via di Torre Argentina 20 ☎06.686.4816. This café specialises in *frullati* – fresh fruit whipped up with ice and milk. The ultimate Roman refreshment on a hot day.

A unique selection of Italian rings, necklaces, bracelets, mostly from the early 1900s.

Libreria Giuliana di Cave

Via dei Pastini 23 ☎06.678.0297.

Antique book and print shop run by a friendly mother and son. All the material here is Italian, but they also sell inexpensive print reproductions.

Ai Monasteri

Piazza Cinque Lune ☎06.6880.2783.

Cakes, spirits, toiletries and other items all made by monks.

Teichner

Piazza San Lorenzo in Lucina 17

☎06.679.0612. Good all-round foodstore and deli that has stocks of all those good Italian goodies you want to take home with you.

Vacanze Romane

Via dei Pastini 18a ☎06.6992.5056.

Upscale gift shop with fun and often kitsch souvenirs of Rome.

Caffè Sant'Eustachio

Piazza Sant'Eustachio. Just behind the Pantheon you'll find what many feel is absolutely Rome's best coffee, as well as a good line in coffee-based sweets and cakes.

Camilloni

Piazza Sant'Eustachio 54. Tues–Sun

8.30am–midnight. Rivals *Caffè Sant'Eustachio* for Rome's best coffee and serves great cakes too.

La Tazza d'Oro

Via degli Orfani 84/86 ☎06.679.2768.

Straight off Piazza del Pantheon, this place is well named, since it is by common consent the home of one of Rome's best cups of coffee, and sinfully rich *granita di caffè*, with double dollops of whipped cream.

Tre Scalini

Piazza Navona 30. Thurs–Tues

8am–1.30am. This Piazza Navona institution is rightly famed for its *tartufo* – death by dark chocolate.

Cafés

Giolitti

Via Uffici del Vicario 40 ☎06.699.1243.

This *gelateria* is an Italian institution, and once had a reputation – now lost – for the country's

Restaurants

Da Alfredo e Ada

Via dei Banchi Nuovi 14 ☎06.687.8842.

Weekdays only, lunch and dinner.

There's no menu, and precious little choice, at this city-centre

stalwart, at which Ada presides over an appreciative clientele of regulars, serving up pasta starters, followed by whatever they happen to have cooked that day. €16 for three courses, including half a litre of wine.

Armando al Pantheon

Salita de' Crescenzi 30.

☎06.6880.3034. Closed Sat pm and all day Sun. Surprisingly unpretentious surroundings and moderately priced hearty food in this long-standing staple close by the Pantheon.

Il Bacaro

Via degli Spagnoli 27 ☎06.686.4110.

Mon–Fri 12.30–2.30pm & 8–11.30pm,

Sat 8–11.30pm. This tiny restaurant has a small, focused menu featuring a good and interesting selection of antipasti and primi, and main courses focusing on meat dishes, particularly beef.

Da Baffetto

Via del Governo Vecchio 114

☎06.686.1617. Daily 7pm–midnight.

A tiny, highly authentic pizzeria that has long been a Rome institution, though it now tends to be swamped by

tourists. Amazingly it's still good value, and has tables outside in summer, though you will always have to queue. Especially good *bruschette* (toasted hunks of bread with savoury toppings).

Baronato Quattro Bellezze

Via di Panico 23 ☎06.687.2865. Daily

8pm–2am. Owned and run by the inimitable Dominot, lifelong drag chanteuse, who performs Piaf here on Thursday evenings, this is a Tunisian restaurant like no other, with a decor that is a charming hodgepodge of memorabilia from a glittering career – and of course, good couscous.

Il Convivio

Vicolo dei Soldati 31 ☎06.686.9432.

Closed Mon lunch, entirely Sun; otherwise open for lunch and dinner.

Beautiful restaurant with tables set out in three vaulted rooms, and food that is adventurous and exquisite – and expensive. Perfect for a special night out, but you'll have to book.

Cul de Sac

Piazza Pasquino 73 ☎06.6880.1094.

Daily noon–4pm & 7pm–12.30am.



▲ ENOTECA CORSI

Busy, long-running wine bar with an excellent wine list, a great city-centre location with outside seating, and decent wine-bar food. One of the best centro storico locations if you don't want a full meal.

Enoteca Corsi

Via del Gesù 87–88 ☎06.679.0821.

Lunch only, closed Sun. Tucked away between Piazza Venezia and the Pantheon, this is an old-fashioned Roman trattoria and wine shop where you eat what they happened to have cooked that morning. Very cheap, and a real taste of old Rome.

Da Francesco

Piazza del Fico 29 ☎06.686.4009.

Mon & Wed–Sun 7pm–1am. Not just pizzas in this full-on pizzeria in the heart of trendy Rome – though they're delectable enough – but good antipasti,

primi and secondi too. The service can be slapdash, but the food and atmosphere are second to none.

Maccheroni

Piazza delle Coppelle ☎06.6830.7895.

Mon–Sat 12.30pm–3pm & 8pm–midnight. A friendly restaurant that enjoys a wonderful location on this quiet piazza right in the heart of the centro storico. Inside is spartan yet comfy, while the outside tables make the most of the pretty square-cum-intersection. The food is good, basic Italian fare, affordably priced and cheerfully served.

Mysotis

Via della Vaccarella 3–5

☎06.686.5554. **Mon–Sat**

12.30–2.45pm & 8–11pm. Upscale restaurant tucked away off a small square in the heart of the centro storico. Great food in an elegant environment – good for a posh night out.

Oliphant

Vicolo delle Coppelle 31–32

☎06.686.1416. **Daily noon–1am.**

American restaurant and bar, good for just a drink or a full meal if you're in the mood for their menu of steaks, burgers and Tex-Mex specials.

La Rosetta

Via della Rosetta 9 ☎06.6830.8841.

Mon–Fri noon–3pm & 8–11.30pm,

Sat 8–11.30pm. A superb fish restaurant, perhaps Rome's best, situated on a quiet street not far from the Pantheon.

El Toulá

Via della Lupa 29b ☎06.687.3498.

Mon–Fri noon–3pm & 8–11.30pm, Sat 8–11.30pm. A chic and beautiful restaurant that serves delicious, traditional Venetian food.

▼ CUL DE SAC



Bars

Bar del Fico

Via della Pace 26/28 ☎06.686.5205.

Daily 8am–2am. One of several long-standing hot spots in the area, with a pleasant terrace that's heated in winter.

Bar della Pace

Via della Pace 5 ☎06.686.1216.

Daily 10am–2am. The summer bar, with outside tables full of Rome's beautiful people. Quietest during the day, when you can enjoy the nineteenth-century interior – marble, mirrors, mahogany and plants – in peace.

Bloom

Via del Teatro Pace 29 ☎06.6880.2029.

Daily except Sun 8pm–2am. Perhaps the coolest bar in the centre of Rome, at least at the moment, from its leather banquettes to its curvy zinc counter. It serves food too, but you'd do better to fill up elsewhere and save your money for one of *Bloom's* over-priced cocktails.

Jonathan's Angels

Via della Fossa 18 ☎06.689.3426.

Daily 1pm–2am. This quirky bar certainly wins the “most decorated” award. Every inch (even the toilet, which is worth a visit on its own) is plastered, painted or tricked out in outlandish style by the artist/proprietor.

Clubs and venues

Il Locale

Vicolo del Fico 3 ☎06.687.9075.

€5.20 membership to get in. Centrally located club that enjoys a lively, not to say chaotic, atmosphere, and up-to-the-minute English and American alternative bands.

La Maison

Vicolo da Granari 4 ☎06.683.3312.

Ritzy club whose chandelier and glossy decor attract Rome's gilded youth and minor celebs. Sunday – gay night – is the one to go for, though you'll need to book a table if you want to sit down.

Campo de' Fiori, the Ghetto and around

This southern slice of Rome's historic core lies between Corso Vittorio Emanuele II (the main thoroughfare which dissects the centre) and the river. It's similar to the centro storico just to the north: the same cramped, wanderable streets opening out onto small squares flanked by churches. However, it's more of a working quarter – less monumental, with more functional buildings and shops, as evidenced by its main focus, Piazza dei Campo de' Fiori, whose fruit and veg stalls and rough-and-ready bars form a marked contrast to the pavement artists and sleek cafés of Piazza Navona. To the east it merges into the gloomy streets and scrabbly Roman ruins of the Old Jewish Ghetto, a small but atmospheric neighbourhood that nuzzles up close to the city's giant central synagogue, while just north of here lies the major traffic intersection and ancient Roman site of Largo di Torre Argentina.

Largo di Torre Argentina

The busy traffic hub of Largo di Torre Argentina is the site of the ruins of four (Republican-era) temples that now are home to a thriving colony of cats – although it's more a place to

wait for a bus than to deliberately linger. On the far side of the square, the Teatro Argentina was, in 1816, the venue for the first performance of Rossini's *Barber of Seville*, not a success at all on the night: Rossini was apparently booed into taking refuge in Bernasconi's pastry shop (see p.92). Built in 1731, it is today one of the city's most important theatres, and is also thought, incidentally, to have been built over the spot where Caesar was assassinated.



▲ THE GESÙ

The Gesù

Daily 6am–12.30pm & 4–7.15pm.

The church of the Gesù was the first Jesuit church to be built in Rome, and has since served as the model for Jesuit churches everywhere – its wide single-aisled nave and short transepts edging out under a huge dome were ideal for the large congregations the movement

wanted to draw. Today it's still a well-patronized church, notable not only for its size (the glitzy tomb of the order's founder, St Ignatius, is topped by a huge globe of lapis lazuli – the largest piece in existence) but also for the staggering richness of its interior. The main focus is the ceiling's ingenious *trompe l'oeil*, the *Triumph of the Name of Jesus* by Baciccia, which oozes out of its frame in a tangle of writhing bodies, flowing drapery and stucco angels stuck like limpets – the Baroque at its most fervent.



▲ GIORDANO BRUNO STATUE, CAMPO DE' FIORI

The Rooms of St Ignatius

Mon–Sat 4–6pm, Sun 10am–noon.

Free, €1 for the useful illustrated

guide. Occupying part of the first floor of the Jesuit headquarters, these are basically the rooms – recently restored – where St Ignatius lived from 1544 until his death in 1556. There are bits and pieces of furniture and memorabilia relating to the saint, but the true draw is the corridor just outside, decorated by Andrea Pozzo in 1680 – a superb exercise in perspective on a small scale, giving an illusion of a grand hall in what is a relatively small space.

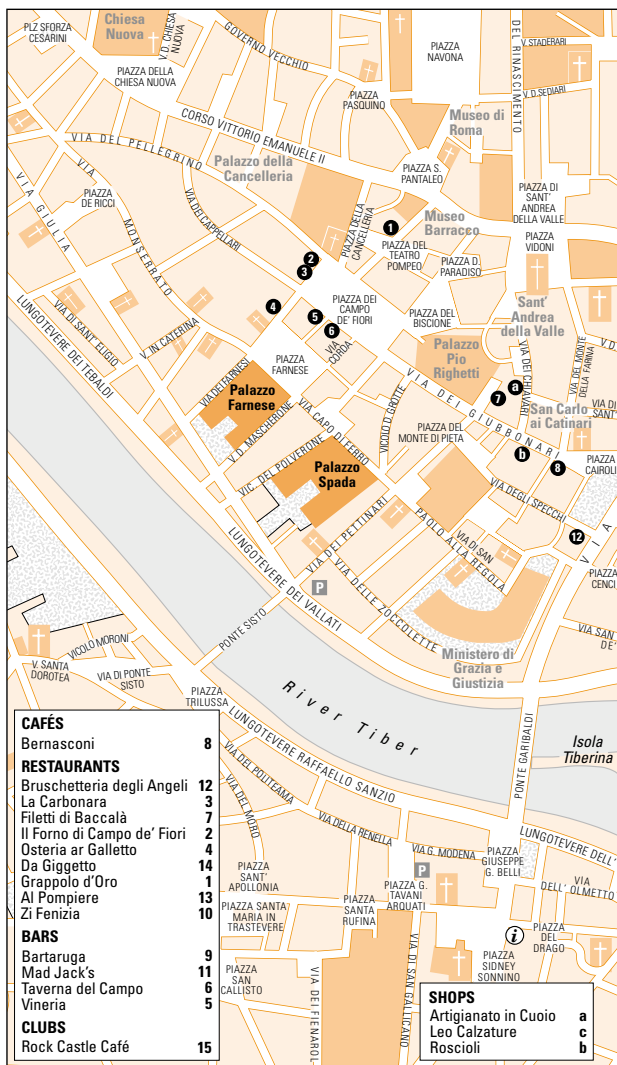
Piazza dei Campo de' Fiori

In many ways Rome's most appealing square, Piazza dei Campo de' Fiori is home to a lively fruit and vegetable market (Mon–Sat 8am–1pm), flanked by restaurants and cafés, and busy pretty much all day and night. No one really knows how the square came by its name, which means “field of flowers”, but one theory holds that it was derived from the Roman Campus Martius which used to cover most of this part of town; another claims it is after Flora, the mistress of Pompey, whose

theatre used to stand on what is now the northeast corner of the square. Later, Campo de' Fiori was the site of public executions, the most notorious of which is commemorated by the statue of Giordano Bruno in the middle of the square. Bruno was a late sixteenth-century freethinker who was denounced to the Inquisition; his trial lasted for years, and finally, when he refused to renounce his philosophical beliefs, he was burned at the stake.

Piazza Farnese

Just south of Campo de' Fiori, Piazza Farnese is a quite different square, with great fountains spurting out of carved lilies – the Farnese emblem – into marble tubs brought from the Baths of Caracalla; on the south side is the sober bulk of the Palazzo Farnese, begun in 1514 by Antonio di Sangallo the Younger and finished off after the architect's death by Michelangelo, who added the top tier. The building now houses the French Embassy and is closed to the public, which is a pity, since it holds what has been called the greatest of all Baroque ceiling



paintings, Annibale Carracci's *Loves of the Gods*, finished in 1603. However, even from the outside it's a tremendously elegant and powerful building – indeed of all the fabulous locations that Rome's embassies enjoy, this has got to be the best.

Palazzo Spada

Galleria Spada www.galleriaborghese.it. Tues–Sun 8.30am–7.30pm; guided tours hourly on the half-hour. €5.50. The Renaissance Palazzo Spada houses a gallery of paintings collected by Cardinal Bernardino

seventeenth- and eighteenth-century Italian painting – of most interest are two portraits of Cardinal Bernadino by Reni and Guercino.

Via Giulia

Via Giulia, running parallel to the Tiber, was built by Julius II to connect Ponte Sisto with the Vatican. The street was conceived as the centre of papal Rome, and Julius commissioned Bramante to line it with imposing palaces. Bramante didn't get very far, but the street became a popular residence for wealthier Roman families, and is still packed full with stylish *palazzi* and antique shops and as such makes for a nice wander, with features like the playful Fontana del Mascherone to tickle your interest along the way.

Via Portico d'Ottavia

The main artery of Rome's Jewish Ghetto area, Via Portico d'Ottavia leads down to the Portico d'Ottavia, a not terribly well-preserved second-century BC gate, rebuilt by Augustus and dedicated to his sister in 23 BC. It was the entrance to the adjacent Teatro di Marcello, which

was begun by Julius Caesar and finished by Augustus, but pillaged in the fourth century and not properly restored until the Middle Ages, when it became a formidable fortified palace for a succession of different aristocratic families. Since then it has been recently restored and provides a grand backdrop for classical concerts in the summer.

Fontana delle Tartarughe

Piazza Mattei. A sheltered enclave between Via Portico d'Ottavia and Via del Botteghe Oscure, Piazza Mattei might be recognisable from its role as film set in the 1990s film, *The Talented Mr Ripley*. But it's best known as the site of one of the city's most charming fountains, the Fontana delle Tartarughe, or Turtle Fountain, a delightful late sixteenth-century creation, perhaps restored by Bernini, who apparently added the turtles.

The Synagogue

Mon–Thurs 9am–4.30pm, Fri 9am–1.30pm, Sun 9am–noon; closed Sat & Jewish holidays. €6. The Ghetto's principal Jewish sight is the huge Synagogue by the river, built in

Rome's Jewish Ghetto

Between Via Arenula and Via del Teatro di Marcello lies what was once Rome's Jewish Ghetto, a crumbling area of narrow streets and alleys, easy to lose your way in, and with a lingering sense of age. There was a Jewish population in Rome as far back as the second century BC, their numbers eventually swelling to around 40,000. They were never an especially persecuted group, and were only effectively ghettoized here in the mid-sixteenth century when Pope Paul IV issued a series of punitive laws that forced them into what was then one of Rome's most squalid districts. Later, the ghetto was opened up, but in the 1930s Jews were again targeted by racial legislation, this time under Mussolini, and the subsequent Nazi occupation brought inevitable deportations. In spite of this the majority of Rome's Jewish population survived World War II, and currently numbers 16,000 (around half Italy's total). This is nowadays, however, spread all over the city, and a handful of kosher restaurants, butchers and the like are pretty much all that remains to mark this out from any other quarter of the city.



▲ THE SYNAGOGUE

1904 and dominating all around with its bulk – not to mention the carabinieri who stand guard 24 hours a day outside. The only way to see the building is on one of the short guided tours it runs regularly in English, afterwards taking in the small two-room museum. The interior of the building is impressive, rising to a high, rainbow-hued dome, and the tours are excellent, giving good background on the building and Rome's Jewish community in general.

Isola Tiberina

Almost opposite the Synagogue, the Ponte Fabricio crosses the Tiber to Isola Tiberina. Built in 62 BC, it's the only classical bridge to remain intact without help from the restorers. As for the island, it's a calm respite from the city centre proper, its originally tenth-century church of San Bartolomeo worth a peep on the way across the river to Trastevere, especially if you're into modern sculpture – Padre Martini, a well-known local sculptor, used to live on the island, and the church holds some wonderful examples of his

elegant, semi-abstract religious pieces.

Piazza della Bocca della Verità

Further along the river, Piazza della Bocca della Verità has as its focus two of the city's better-preserved Roman temples – the Temple of Portunus and the Temple of Hercules Victor, the latter long known as the Temple of Vesta because, like all vestal temples, it is circular. Both date from the end of the second century BC, and although you can't get inside, they're fine examples of Republican-era places of worship.

Santa Maria in Cosmedin

Daily 9am–noon & 3–5pm. The church of Santa Maria in Cosmedin is a typically Roman medieval basilica with a huge marble altar and a colourful Cosmati-work floor – one of the city's finest. Just outside, and giving the square its name, is the Bocca della Verità (Mouth of Truth), an ancient Roman

▼ PONTE FABRICIO AND ISOLA TIBERINA





▲ BOCCA DELLA VERITÀ

drain cover in the shape of an enormous face that in medieval times would apparently swallow the hand of anyone who hadn't told the truth. It was particularly popular with husbands anxious to test the faithfulness of their wives; now it is one of the city's biggest tour-bus attractions.

Shops

Artigianato in Cuoi

Via dei Chiavari 39 ☎06.6830.7297.

On a quiet street near Campo de' Fiori, this leather shop is filled with beautifully hand-

crafted products – belts, luggage, handbags, etc – all made in their nearby workshop.

Leo Calzature

Via del Portico d'Ottavia 57; no phone.

A bargain hunter's delight, hidden away in the Jewish Ghetto, and selling a large variety of new shoes and occasional leftovers from past fashion shows at a price you can't beat.

Roscioli

Via dei Giubbonari 21–23

☎06.687.5287. Cheeses, salamis and a very good selection of wine. Also, food is served at lunch and early evening.

Cafés

Bernasconi

Piazza Cairoli 16 ☎06.6880.6264. A great family-run *pasticceria*, with *sfogliatelle* to die for and a host of other goodies. Good coffee too.

Restaurants

Bruschetteria degli Angeli

Piazza Benedetto Cairoli 2a

☎06.6880.5789. Lunch and dinner

▼ ROSCIOLI



during the week, evenings only weekends. Large *birreria* whose speciality is large *bruschette* with all kinds of toppings to soak up the ale. You'll pay €8 or so for a large *bruschetta*, which is enough for two as a snack.

La Carbonara

Campo de' Fiori 23 ☎06.686.4783.

The most expensive of the square's restaurants, but still good value and always busy, with plenty of outdoor seating and an excellent selection of antipasti.

Filetti di Baccalà

Largo dei Librai 88 ☎06.686.4018. A fish-and-chip shop without the chips. Paper-covered Formica tables (outdoors in summer), cheap wine, beer and fried cod. A timeless Roman speciality, though the service can be offhand.

Il Forno di Campo de' Fiori

Campo de' Fiori 22 ☎06.6880.6662. Closed Sat evening in summer, Thurs evening in winter. The pizza bianca here (just drizzled with olive oil on top) is a Roman legend and their pizza rossa (with a smear of tomato sauce) follows close behind.

Osteria ar Galletto

Piazza Farnese 102 ☎06.686.1714.

Situated on one of Rome's stateliest piazzas, and just off one of its trendiest, and yet retaining the feel of a provincial trattoria, specializing in traditional Roman cookery with a homely touch. Very good prices, too.

Da Giggetto

Via del Portico d'Ottavia 21a–22 ☎06.686.1105. Traditional Roman-Jewish fare, featuring deep-fried artichokes, *baccalà*, and *rigatoni con pajata*, along



▲ FILETTI DI BACCALÀ

with good non-offal pasta dishes, eaten outside in summer by the ruins of the Portico d'Ottavia. Not cheap, but worth the splurge. It's usually very crowded, but so huge you can almost always get a table.

Grappolo d'Oro

Piazza della Cancelleria 80 ☎06.686.4118. Curiously untouched by the hordes in nearby Campo de' Fiori, this restaurant serves imaginative Roman cuisine in traditional trattoria atmosphere.

Al Pompiere

Via Santa Maria dei Calderari 38 ☎06.686.8377. Housed in a frescoed old palace in the heart of the Ghetto, this fusty old restaurant serves up some of the best Roman-Jewish food you'll find. Prices are moderate, and its warren of high-ceilinged rooms is usually crowded, especially late on.

Zi Fenizia

Via Santa Maria del Pianto 64–65. Lunchtime and early evening only. Classic snack joint in the heart of the Jewish Ghetto that does kosher pizza to go, roast

chicken, *supplì* and shawarma. Their specialities are pizza filled with fresh anchovies and *indivia*, a type of salad.

Bars

Bartaruga

Piazza Mattei 7 ☎06.689.2299.

This very theatrical bar attracts members of the city's entertainment demi-monde, in a wonderfully camp setting, eclectically furnished with all sorts of eighteenth-century bits and pieces.

Mad Jack's

Via Arenula 20 ☎06.6880.8223. One of the city's many Irish pubs, but one of the nicest and most authentic. The Guinness is pretty good, and there are light snacks available too, to go with the warm welcome. Frequented by Italians as well as tourists and expats.

Taverna del Campo

Campo de' Fiori 16 ☎06.687.4402.

Trendy wine bar with a wide range of fancy foods, too. One of the many overflowing spots on the piazza, but you will certainly have to contend for an outside table.



▲ MAD JACK'S

Vineria

Campo de' Fiori 15 ☎06.6880.3268.

Long-established bar/wine shop right on the Campo, patronized by devoted regulars, while more recently making some concessions to comfort as well and offering light meals.

Clubs and venues

Rock Castle Café

Via B. Cenci 8 ☎06.6880.7999. In the Jewish Ghetto, a student hangout consisting of six medieval-style rooms, all for dancing and mingling.

Tridente

The northern part of Rome's city centre is sometimes known as **Tridente** due to the shape of the roads leading down from the apex of **Piazza del Popolo** – **Via del Corso** in the centre, **Via di Ripetta** on the left and **Via del Babuino** on the right. If anywhere can be considered the district's centre, it's **Piazza di Spagna**. This, and the area around, is travellers' Rome, historically the artistic quarter of the capital, for which eighteenth- and nineteenth-century Grand Tourists would make in search of the colourful, exotic city. This part of the city has also always had an artistic feel: Keats and Giorgio de Chirico are just two of those who used to live on **Piazza di Spagna**; Goethe had lodgings along **Via del Corso**; and places like **Caffè Greco** and **Babington's Tea Rooms** were the meeting-places of a local artistic and expat community for close on a couple of centuries. Today these institutions have given ground to more latter-day traps for the tourist dollar, while **Via Condotti** and around is now strictly international designer territory, with some of Rome's fanciest stores. But the air of a Rome being discovered, even colonized, by foreigners persists, even if most of them are flying-visit teenagers.

Piazza di Spagna

Piazza di Spagna underlines the area's international credentials, taking its name from the Spanish Embassy that has stood here since the seventeenth century. It's a long, thin straggle of a square, almost entirely enclosed by buildings and centring on the distinctive boat-shaped **Fontana della Barcaccia**, the last work of Bernini's father, which apparently remembers the great flood of Christmas Day 1598, when a barge from the Tiber was washed up on the slopes of Pincio Hill close by. The square itself is fringed by high-end clothes and jewellery shops and is normally thronged with tourists, but for all that it's one of the city's most appealing

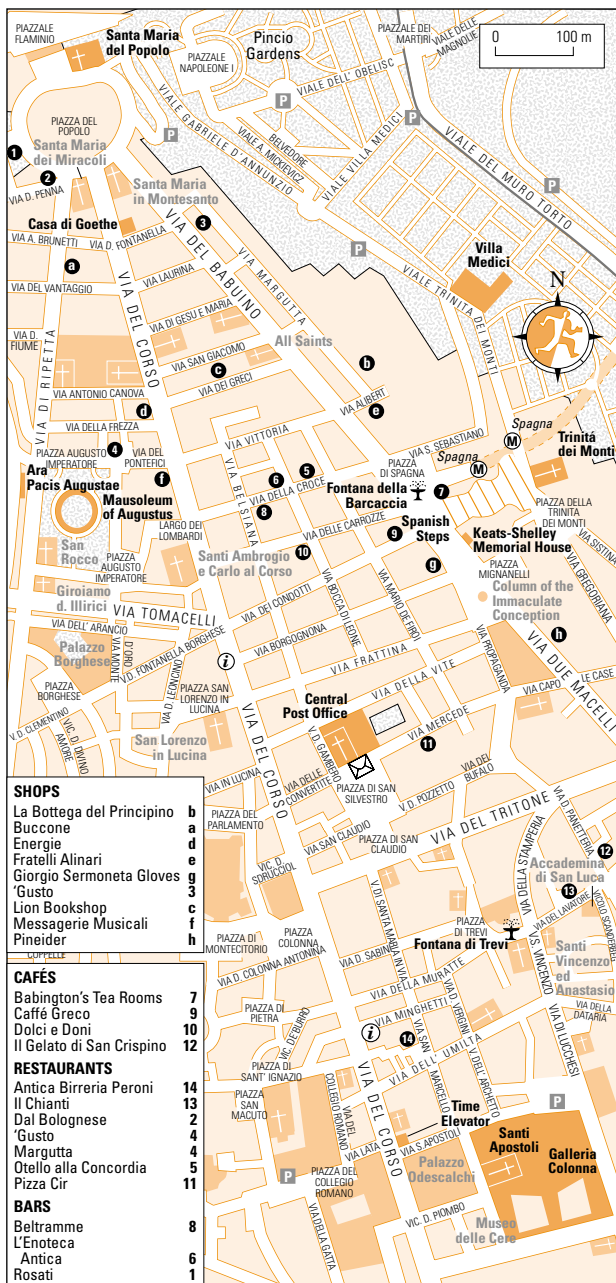
open spaces, and retains a fair degree of charm.

Via dei Condotti and around

Running west from **Piazza di Spagna** to **Via del Corso**, **Via dei Condotti** – and the parallel **Via Borgogna** – is home to the biggest names in fashion: **Armani**, **Christian Dior**, **Gucci**, **Prada**, **Salvatore Ferragamo** and **Valentino** all have shops here, as well as jewellery from **Cartier** and **Bulgari**.

Keats-Shelley Memorial House

Piazza di Spagna 26 @ www.keats-shelley-house.org. Mon–Fri 9am–1pm & 3–6pm, Sat 11am–2pm & 3–6pm, Sun closed. €3. The house where the poet John Keats died in 1821 now serves as the



Keats-Shelley Memorial House, an archive of English-language literary and historical works and a museum of manuscripts and mementos relating to the Keats circle of the early nineteenth century – namely Keats himself, Shelley and Mary Shelley, and Byron (who at one time lived across the square). Keats didn't really enjoy his time in Rome, referring to it as his "posthumous life": he only came to the city under pressure from doctors and friends when it was arguably already too late to save his failing health. He spent months in pain here before he finally died, at the age of just 25, confined to the house with his artist friend Joseph Severn. Among many bits of manuscript, letters and the like, you can see the poet's death mask, stored in the room where he died, and capturing a resigned grimace.

The Spanish Steps

The Spanish Steps sweep down in a cascade of balustrades and balconies, the hangout of young hopefuls waiting to be chosen as artists' models during the nineteenth century, and nowadays not much changed in their role as a venue for international posing and flirting late into the summer nights. The Steps, like the square, could in fact just as easily be known as the French Steps because of the French church of Trinità dei Monti they lead up to and because it was largely a French initiative to build them. After a few decades of haggling over the plans, they were finally laid in 1725, and now form one of the city's most distinctive attractions, built to a design by one Francisco de Sanctis, that is deliberately showey, perfect for strollers to glide up and down.



▲ KEATS-SHELLEY MEMORIAL HOUSE

Trinità dei Monti

Daily 10am–noon & 4–6pm. Crown-ing the Spanish Steps, Trinità dei Monti is a largely sixteenth-century church designed by Carlo Maderno and paid for by the French king. Its rose-coloured Baroque facade overlooks the rest of Rome from its hilltop site, and it's worth clambering up just for the views. But while here you may as well pop your head around the door for a couple of faded works by Daniele da Volterra, notably a soft flowing fresco of *The Assumption* in the third chapel on the right, which includes a portrait of his teacher Michelangelo, and a poorly lit *Deposition* across the nave. Poussin considered the latter, which was probably painted from a series of cartoons by Michelangelo, as the world's third greatest painting (Raphael's *Transfiguration* was, he thought, the best).

Villa Medici

Viale Trinità dei Monti 1 @www.villamedici.it. The sixteenth-century Villa Medici was where Galileo was imprisoned in the 1630s by the Vatican's Holy Office when he claimed

– heretically for the times – that the earth was not the centre of the universe but instead revolved around the sun. Nowadays it is home to the French Academy, and its interior and sumptuous gardens can usually only be visited on selected days, when they host concerts and art shows. Occasionally, they throw open their doors to the curious public; check the newspapers or usual listings sources to find out when, or the Academy’s website.

The Pincio Gardens

The terrace and gardens of the Pincio, a short walk from the top of the Spanish Steps, were laid out by Valadier in the early nineteenth century. Fringed with dilapidated busts of classical and Italian heroes, they give fine views over the roofs, domes and TV antennae of central Rome, right across to St Peter’s and the Janiculum Hill. The view is the main event here, but there’s also plenty of shady benches if you fancy a break, plus the quirky nineteenth-century water clock at the back is worth a look.

▼ VIEW OVER PIAZZA DEL POPOLO



Piazza del Popolo

The oval-shaped expanse of Piazza del Popolo is a dignified meeting of roads laid out in 1538 by Pope Paul III to make an impressive entrance to the city; it owes its present symmetry to Valadier, who added the central fountain in 1814. The monumental Porta del Popolo went up in 1655, the work of Bernini, whose patron Alexander VII’s Chigi family symbol – the heap of hills surmounted by a star – can clearly be seen above the main gateway. During summer, the steps around the obelisk and fountain, and the cafés on either side of the square, are popular hangouts. But the square’s real attraction is the unbroken view it gives all the way back down Via del Corso to the central columns of the Vittorio Emanuele Monument. If you get to choose your first view of the centre of Rome, make it this one.

Santa Maria del Popolo

Mon–Sat 7am–noon & 4–7pm, Sun 8am–1.30pm & 4.30–7.30pm. Santa Maria del Popolo holds some of the best Renaissance art of any Roman church, with frescoes by Pintoricchio in the first chapel of the south aisle, and fine sculpture and mosaics in the Raphael-designed Chigi chapel (second from the entrance in the northern aisle). Designed for the banker Agostino Chigi in 1516, his chapel was not finished until the seventeenth century and most of the work was undertaken by other artists rather than Raphael himself; Michelangelo’s protégé, Sebastiano del Piombo, was responsible for the altarpiece, and two of the sculptures in the corner niches, of Daniel and Habakkuk, are by Bernini.

The church's star attractions are perhaps the two pictures by Caravaggio in the left-hand chapel of the north transept: the *Conversion of St Paul* and the *Crucifixion of St Peter*, whose realism was considered extremely risqué in their time.

Casa di Goethe

Via del Corso 18 @ www.casadigoethe.it. Tues–Sun 10am–6pm; €3. The German poet and playwright spent two years in this house and wrote the best part of his *Italian Journey* here. The building has been sensitively restored and features period furniture and prints and drawings relating to the great man.

Mausoleum of Augustus

Guided tours Sat & Sun 11am. €5.20.

Forming the central core of the largely modern square of Piazza del Augusta Imperatore, the massive Mausoleum of Augustus is the burial place of the emperor and his family, though these days it's not much more than a peaceful ring of cypresses, circled by paths, flowering shrubs and the debris of tramps. Augustus died in 14 AD, and his passing effectively signalled the end of the Augustan age – and the order, prosperity and expansion that defined it. As Augustus himself had it, according to Suetonius: "I found Rome built simply out of bricks: I left her clad in marble." The mausoleum has been transformed into many buildings over the years, and only recently has been opened to the public. If you can time your visit with a tour, it is worth going inside, although the passageways and central crypt, where the ashes of the members of the Augustan dynasty were kept, don't add much to the picture you get from the outside.



▲ MAUSOLEUM OF AUGUSTUS

Ara Pacis Augustae

On the Tiber side of Piazza del Augusta Imperatore, the Ara Pacis Augustae or "Altar of Augustan Peace", is a sculpted marble block built in 13 BC to celebrate Augustus's victory over Spain and Gaul – and the peace it heralded. Currently under a long and controversial restoration, after which it will be housed in a spanking new purpose-built structure, it's a superb example of Imperial Roman sculpture and holds on its fragmented frieze the likenesses of many familiar names, most shown in the victory procession itself. The first part is almost completely gone, but the shape of Augustus is a little more complete, as are the figures that follow – first Tiberius, then the priests with their skull-cap headgear, then Agrippa. The women are, respectively, Augustus's wife Livia, daughter Julia, and niece Antonia, the latter caught simply and realistically turning to her husband. Around their feet run various children clutching the togas of the elders, the last of

whom is said to be the young Claudius.

Fontana di Trevi

Piazza dei Trevi. One of Rome's more surprising sights, easy to stumble upon by accident, the Fontana di Trevi is a huge, very Baroque gush of water over statues and rocks built onto the backside of a Renaissance palace. There was a Trevi fountain, designed by Alberti, around the corner in Via dei Crociferi, a smaller, more modest affair by all accounts, but Urban VIII decided to upgrade it in line with his other grandiose schemes of the time and employed Bernini, among others, to design an alternative. Work didn't begin, however, until 1732, when Niccolò Salvi won a competition held by Clement XII to design the fountain, and even then it took thirty years to finish the project. It's now, of course, the place you come to chuck in a coin if you want to guarantee your return to Rome, though you might remember Anita Ekberg throwing herself into it in *La Dolce*

Vita (there are police here to discourage you from doing the same).

Time Elevator

Via dei Santissimi Apostoli 20 ☎06.699.0053, @www.time-elevator.it. Daily 10am–midnight. €11, under 12s €9.20. This multimedia tour condenses three thousand years of Roman history into a 45-minute “flight” with special effects and moving seats. It's an excellent introduction to the city's past, though not that appealing to children under five.

Galleria Colonna

Via della Pilotta 17 @www.galleriacolonna.it. Sat 9am–1pm, closed Aug. €7. The Galleria Colonna is somewhat outranked by many of the other Roman palatial collections but is worth forty minutes or so if you happen by when it's open, if only for the chandelier-decked Great Hall, where most of the paintings are displayed. Best on the whole is the gallery's collection of landscapes by Dughet (Poussin's brother-in-law), but other works that stand out are Carracci's early – and unusually spontaneous – *Bean Eater*, a *Narcissus* by Tintoretto and a *Portrait of a Venetian Gentleman* caught in supremely confident pose by Veronese.

Shops

La Bottega del Principino

Via Margutta 59b ☎06.320.7979.

An interesting little shop quite different from the fancy antique shops that surround it, offering an eclectic array of bric-a-brac – everything from ancient tools to 1940s crystal chandeliers.



▲ FONTANA DI TREVI

Buccone

Via di Ripetta 19 ☎06.361.2154.

Every alcoholic beverage you could dream of, with a large selection of wines from all over the world, spirits, even ten-litre bottles of grappa.

Energie

Via del Corso 486 ☎06.322.7046.

One of the city's most popular clothing stores, with expensive trendy clothes, loud music and an omnipresent group of kids hanging out around the entrance.

Fratelli Alinari

Via Alibert 16a ☎06.679.2923.

If you want to know what Rome's piazzas looked like before *McDonald's*, come here for their selection of black-and-white photographs of Rome from at least 100 years ago.

Giorgio Sermoneta Gloves

Piazza di Spagna 61 ☎06.679.6924.

A glove specialist, with a large collection of Italian gloves in every price range, that has for the past 35 years catered to celebrities, politicians and tourists.

'Gusto

Piazza Augusto Imperatore 7

☎06.323.6363. Everything for the aspirant gourmet: wines, decanters, glasses, and all the top-of-the-line kitchen gadgets and what-nots you could ever hope to find. Also has a large selection of cookbooks in English.

Lion Bookshop

Via dei Greci 33 ☎06.3265.4007.

Veteran English bookshop with a comfortable lounge area where you can take a break from browsing and enjoy a coffee or tea – a great store.

Messagerie Musicali

Via del Corso 472 ☎06.684.401. One of the city's best mainstream collections of CDs, plus a wide array of foreign magazines and books.

Pineider

Via Due Macelli 68 ☎06.239.344.

This exclusive store has been selling beautiful handmade paper, invitations and writing materials for Roman society since 1774.

Cafés**Babington's Tea Rooms**

Piazza di Spagna 23 ☎06.678.6027.

Over one hundred years of tradition in the very heart of Rome. Light lunches, scones and other English delicacies for tea. Rather expensive, but very handy. Does a great Sunday brunch too.

Caffè Greco

Via Condotti 86 ☎06.678.5474.

Founded in 1742, and patronized by, among others, Casanova, Byron, Goethe and Stendhal, though now – perhaps inevitably – rather a tourist joint. Curiosity value only.

Dolci e Doni

Via delle Carrozze 85. Daily 8am–8pm.

A truly sumptuous array of pastries and cakes right in the heart of Tridente. Don't miss the lemon cheesecake. Tea and other snacks too.

Il Gelato di San Crispino

Via della Panetteria 42

☎06.7045.0412. Considered by many to be the best ice cream in Rome. Wonderful flavours – all natural – will make the other gelato you've known pale by comparison.



▲ 'GUSTO

Restaurants

Antica Birreria Peroni

Via San Marcello 19 ☎06.679.5310.

Mon–Sat noon–midnight. Big bustling *birreria* with an excellent menu of simple food that's meant to soak up lots of beer. There are the usual starters and pasta dishes, plus a good selection of meat dishes, *scamorza* and *wurstel* specialties – all served in a lovely old wood-panelled turn-of-the-century restaurant full of photos of old Rome.

Il Chianti

Via del Lavatore 81/82a

☎06.678.7550. **Closed Sun.** In the heart of tourist Rome, just

metres from the Trevi Fountain, this Tuscan specialist is a find in a part of town not generally known for its good-value food and drink. There are good spreads of Tuscan cheese and cold meats, a good selection of meat dishes, and the usual pasta dishes

and pizzas. You can sit outside in summer if you can bear the travelling musicians who congregate to entertain the tourists.

Dal Bolognese

Piazza del Popolo 1 ☎06.361.1426.

Tues–Sun 12.45–3pm & 8.15–11pm.

Rome's premier restaurant for Emilian cuisine – expensive, but delicious.

'Gusto

Piazza Augusto Imperatore 9

☎06.322.6273. **Daily 12.30–3pm &**

7.30pm–2am. A slick but moderately priced establishment that has grown to be Rome's most successful culinary empire. However, the food is unique and often wonderful, and the atmosphere very chic. There's a reasonably priced Mediterranean buffet lunch every day that is very popular. Unusual, well-executed desserts, too, and a very complete wine list.

Margutta

Via Margutta 118 ☎06.3265.0577.

Daily 12.30–3pm & 7.30–11.30pm.

An upmarket, vegetarian restaurant that serves generous helpings – albeit at rather high prices. They also have another branch near the Pantheon – *Margutta Vegetariano alle Cornacchie*, Piazza Rondanini 53, ☎06.6813.4544.



▲ OTELLO ALLA CONCORDIA



▲ L'ENOTECA ANTICA

Otello alla Concordia

Via della Croce 81 ☎06.678.1454.
Mon–Sat 11.30am–3pm & 7.30–11pm.

This place used to be one of Fellini's favourites – he lived just a few blocks away on Via Margutta – and remains an elegant, yet affordable choice in the heart of Rome. A complete offering of Roman and Italian dishes, but ask for “spaghetti Otello” (never on the menu) for a taste of pure tradition – fresh tomatoes and basil with garlic.

Pizza Cir

Via della Mercede 43/45
☎06.678.6015. Daily noon–3pm & 7pm–midnight. A big, friendly pizzeria that also does first courses, main courses and desserts. A basic and unpretentious choice right in the heart of the city.

Bars

Beltramme

Via della Croce 39. No phone; no credit cards. Daily noon–3pm & 7–11pm. A very old-fashioned

wine bar two blocks from the Spanish Steps that is always packed and fairly pricey. But if you want authentic Roman food, atmosphere and service the way it used to be, this is the place.

L'Enoteca Antica

Via della Croce 76b ☎06.679.0896.
Daily 11am–1am. An old Spanish Steps-area wine bar with a selection of hot and cold dishes, including soups and attractive desserts. Intriguing trompe l'oeil decorations inside, majolica-topped tables outside.

Rosati

Piazza del Popolo 5 ☎06.322.5859.
Daily 8am–midnight. This was the bar that hosted left-wingers, bohemians and writers in years gone by, and although that's no longer really the case its (high-priced) cocktails and food still draw the crowds.

The Forum, Colosseum and around

There are remnants of ancient Rome all over the city, but the most famous and concentrated collection of sights – the Forum and Colosseum together with the Palatine and Celian hills – stretches southeast from the Capitoline Hill. This area is reasonably traffic-free and self-contained and you can spend a good half-day, perhaps longer, picking your way through the rubble of what was once the heart of the ancient world. The most obvious place to start is the original, Republican-period Forum, the political and commercial heart of the ancient city. You can then visit the later Imperial Forums that lie across Via dei Fori Imperiali before heading up the legendary Palatine Hill, once home to the city's most powerful citizens. Just beyond the Forum, the Colosseum is perhaps the most iconic image of Rome, a beautiful construction seemingly at odds with its violent past, while nearby, the Celian Hill is a lovely place to wander, with a peaceful park and diverting churches.

The Roman Forum

The five or so acres that make up the Forum were once the heart of the Mediterranean world, and although the glories of ancient Rome are hard to glimpse here now, there's a symbolic allure to the place, and at certain times of day a desolate drama, that make it one of the world's most compelling (not to mention most ruined) sets of ruins anywhere in the world. You need an imagination and

a little history to appreciate the place best but the public spaces are easy enough to discern, especially the spinal **Via Sacra**, the best-known street of ancient Rome, along which victorious emperors and generals would ride in procession to give thanks at the Capitoline's Temple of Juno. A little way beyond, the large cube-shaped building is the **Curia**, built on the orders of Julius Caesar as part of his programme for

Visiting the Forum, Palatine and Colosseum

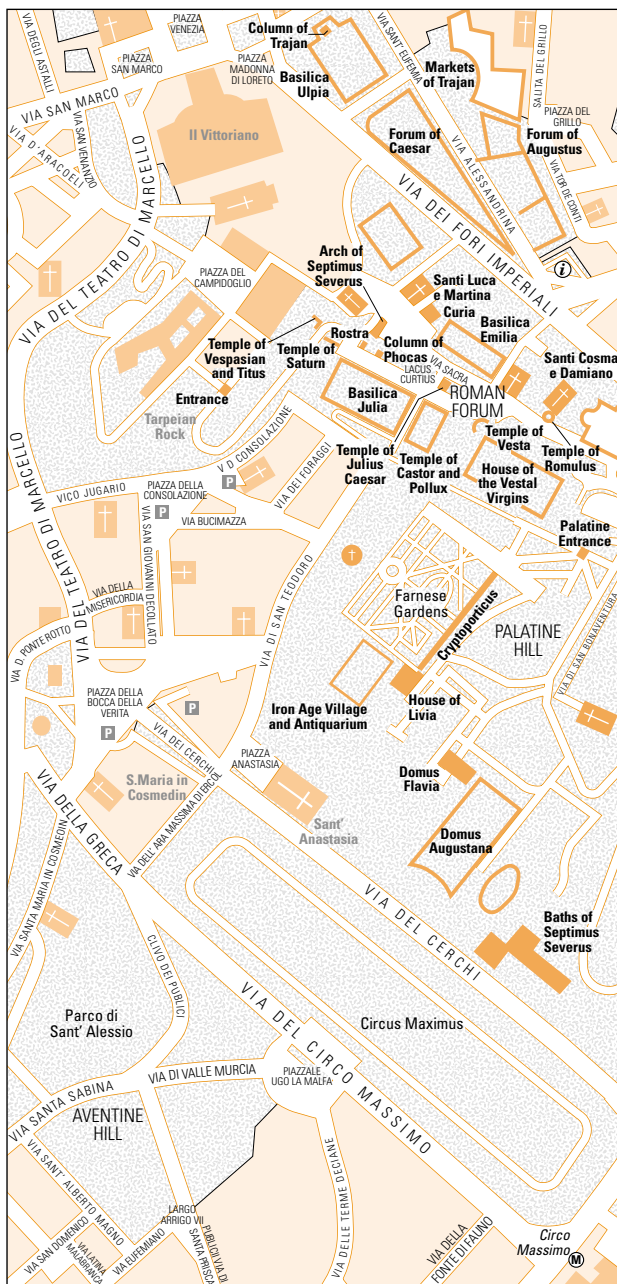
The Roman Forum, Palatine Hill and Colosseum are open during summer daily 9am–7.30pm (winter daily 9am–4.30pm; last entries one hour before closing). Entry to the Forums is free. However, entry to the Palatine and Colosseum costs €10, or €20 for a ticket that includes both, plus the Baths of Caracalla and most of the Via Appia Antica sights. A visitor centre, opposite the church of Santi Cosma e Damiano (daily 9.30am–6.30pm; guided tours Sat at 11am & 3pm; €6), has more information if you need it, and a café to rescue your aching feet.

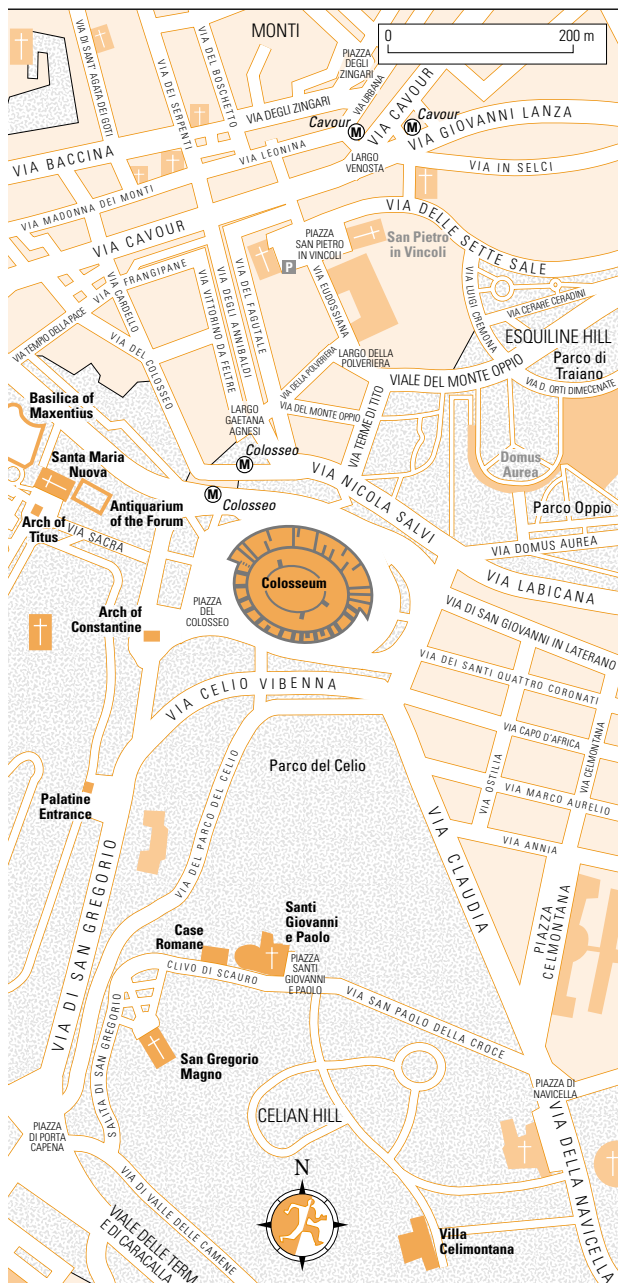


▲ ARCH OF SEPTIMIUS SEVERUS

expanding the Forum, although what you see now is a third-century AD reconstruction. The Senate met here, and inside three wide stairs rise left and right, on which about 300 senators could be accommodated with their folding chairs. In the centre is the speaker's platform, with a porphyry statue of a togaed figure. Nearby, the **Arch of Septimius Severus** was constructed in the early third century AD by his sons Caracalla and Galba to mark their father's victories in what is now Iran. The friezes on it recall Severus and in particular Caracalla, who ruled Rome with a reign of undisciplined terror for seven years. To the left of the arch, the low brown wall is the **Rostra**, from which important speeches were made (it was from here that Mark Anthony most likely spoke about Caesar after his death), to the left of which are the long stairs of the **Basilica Julia**, built by Julius Caesar in the 50s BC after he returned from the Gallic wars, and, a bit further along, rails mark the site of the **Lacus Curtius** – the spot where, according to legend, a chasm

opened during the earliest days and the soothsayers determined that it would only be closed once Rome had sacrificed its most valuable possession into it. Marcus Curtius, a Roman soldier who declared that Rome's most valuable possession was a loyal citizen, hurled himself and his horse into the void and it duly closed. Further on, to the right, the enormous pile of rubble topped by three graceful Corinthian columns is the **Temple of Castor and Pollux**, dedicated in 484 BC to the divine twins or Dioscuri, who appeared miraculously to ensure victory for the Romans in a key battle. Beyond here, the **House of the Vestal Virgins** is a second-century AD reconstruction of a building originally built by Nero: four floors of rooms around a central courtyard, still with its pool in the centre and fringed by the statues or inscribed pedestals of the women themselves, with the round Temple of Vesta at the near end. Almost opposite, a shady walkway to the left leads up to the **Basilica of Maxentius**, sometimes called the Basilica of Constantine – in terms of size and ingenuity, probably the Forum's most impressive remains. Begun by Maxentius, it was continued by his co-emperor and rival, Constantine, after he had defeated him at the Battle of the Milvian Bridge in 312 AD. Back on the Via Sacra, past the church of Santa Maria Nova, the **Antiquarium of the Forum** (daily except Mon 9am–5pm; free) houses a collection of statue fragments, capitals, mosaics and other bits and pieces found around the Forum, past which the hill climbs more steeply to the **Arch of Titus**, built by







▲ MARKETS OF TRAJAN

Titus's brother, Domitian, after the emperor's death in 81 AD, to commemorate his victories in Judea in 70 AD, and his triumphal return from that campaign. It's a long-standing tradition that Jews don't pass under this arch.

The Imperial Forums

The original Roman Forum was the centre of the Rome of the Republican era but the rise of the empire, and Rome's increased importance as a world power, led to the extensions of the Imperial Forums nearby.

Julius Caesar began the expansion in around 50 BC, work that was continued after his assassination by his nephew and successor Augustus, and later by the Flavian emperors – Vespasian, Nerva and finally Trajan – and the recently excavated remains litter the sides of Via dei Fori Imperiali and are now in large part open to the public. On the north side, the **Forum of Trajan** has most of interest, particularly the semicircular **Markets of Trajan** (Tues–Sun 9am–6pm;

€8), and the **Column of Trajan**, erected to celebrate the emperor's victories in Dacia, and covered top to bottom with reliefs commemorating the highlights of the campaign. But there are forums, too, to Augustus further along, and Caesar on the south side, that might also detain you for a while.

The Palatine Hill

Entrance and ticket booths by the **Arch of Titus (Roman Forum)** and on **Via di San Gregorio**. Rising above the Roman Forum, the Palatine is supposedly where the city of Rome was founded, and is home to some of its most ancient remnants. In a way it's a more pleasant site to tour than the Forum, a good place to have a picnic and relax after the rigours of the ruins below. In the days of the Republic, the Palatine was the most desirable address in Rome (the word "palace" is derived from Palatine), and the big names continued to colonize it during the Imperial era, trying to outdo each other with ever larger and more magnificent dwellings.



▲ THE PALATINE HILL FROM THE FORUM

Following the main path up from the Forum, the **Domus Flavia** was one of the most splendid residences, although it's now almost completely ruined. To the left, the top level of the gargantuan **Domus Augustana** spreads to the far brink of the hill – not the home of Augustus as its name suggests, but the private house of any emperor (or “Augustus”). You can look down from here on its vast central courtyard with maze-like fountain and wander to the brink of the deep trench of the Stadium, on the far side of which the ruins of the **Baths of Septimius Severus** cling to the side of the hill. Walking in the opposite direction from the Domus Flavia, steps lead down to the **Cryptoporticus**, a long passage built by Nero to link his Domus Aurea with the Palatine, and decorated along part of its length with well-preserved Roman stucco-work. You can go either way along the passage. A left turn leads to the **House of Livia**, originally believed to have been the residence of Livia. A right down the passage and up some steps takes you to the **Farnese Gardens**, among the first botanical gardens in Europe, laid out in the mid-sixteenth century and now a tidily planted, shady retreat from the exposed heat of the ruins. The terrace at the opposite end looks down on the excavations of an **Iron Age village** that perhaps marks the real centre of Rome's ancient beginnings. The large grey building here houses the **Palatine Antiquarium**, which contains a vast assortment of statuary, pottery, terracotta antefixes and architectural fragments.



▲ ARCH OF CONSTANTINE

The Arch of Constantine

Leaving the Roman Forum by way of the Via Sacra, the huge Arch of Constantine on your right was placed here in the early decades of the fourth century AD after Constantine had consolidated his power as sole emperor. The arch demonstrates the deterioration of the arts during the late stages of the Roman Empire – most of the sculptural decoration here had to be removed from other monuments, and the builders were probably quite ignorant of the significance of the pieces they borrowed: the round medallions are taken from a temple dedicated to the Emperor Hadrian's lover, Antinous, and show Antinous and Hadrian engaged in a hunt. The other pieces, removed from the Forum of Trajan, show Dacian prisoners captured in Trajan's war there.

The Colosseum

The Colosseum is perhaps Rome's most awe-inspiring ancient monument, an enormous amphitheatre that, despite the depredations of nearly 2000 years of earthquakes, fires, riots, wars and, not least, plundering for its seemingly inexhaustible supply of ready-cut travertine blocks, still stands relatively intact. You'll not be alone in



▲ INSIDE THE COLOSSEUM

appreciating it, and during summer the combination of people and scaffolding can make a visit more like touring a contemporary building-site than an ancient monument. But visit late in the evening or early morning before the tour buses have arrived, and the arena can seem more like the marvel it really is.

Originally known as the Flavian Amphitheatre (the name Colosseum is a much later invention), it was begun around 72 AD by the Emperor Vespasian, who was anxious to extinguish the memory of Nero, and so chose the site of Nero's outrageous Domus Aurea for the stadium. Inside, there was room for a total of around 60,000 people seated and 10,000 or so standing and the system of exits (vomitoria) for each section has served as a model for stadiums around the world. The seating was allocated on a strict basis, with the emperor and his attendants naturally occupying the best seats in the house, and the social class of the spectators diminishing as you got nearer the top. There was a labyrinth below that was covered with a wooden floor and punctuated at various places for trap doors which could be opened as required and lifts to raise and lower the animals that were to take part in the games.

The floor was covered with canvas to make it waterproof and the canvas was covered with several centimetres of sand to absorb blood; in fact, our word "arena" is derived from the Latin word for sand.

The Celian Hill

Some of the animals that were to die in the Colosseum were kept in a zoo up on the Celian Hill, just behind the arena, the furthest south of Rome's seven hills and probably its most peaceful, with the **Villa Celimontana** park at its heart. At its summit, the church of Santi Giovanni e Paolo (daily 8.30am–11.30am & 3.30–6pm), marked by its colourful campanile, is dedicated to two dignitaries in the court of Constantine who were beheaded here in 361 AD after refusing military service. The relics of what is believed to be their house, the Case Romane, are around the corner on Clivio di Scauro (daily except Tues & Wed 10am–1pm & 3–6pm; €6) – around twenty rooms in all, patchily frescoed with pagan and Christian subjects, which need some imagination to see as the no-doubt palatially appointed living quarters they were. However, there are standouts, for example the Casa dei Genii, frescoed with winged youths and cupids, and the courtyard or nymphaeum, which has a marvellous fresco of a goddess being attended on and poured a drink, sandwiched between cupids in boats, fishing and loading supplies. There's also an interesting antiquarium, with a good haul of finds from the site.

The Aventine and south of the centre

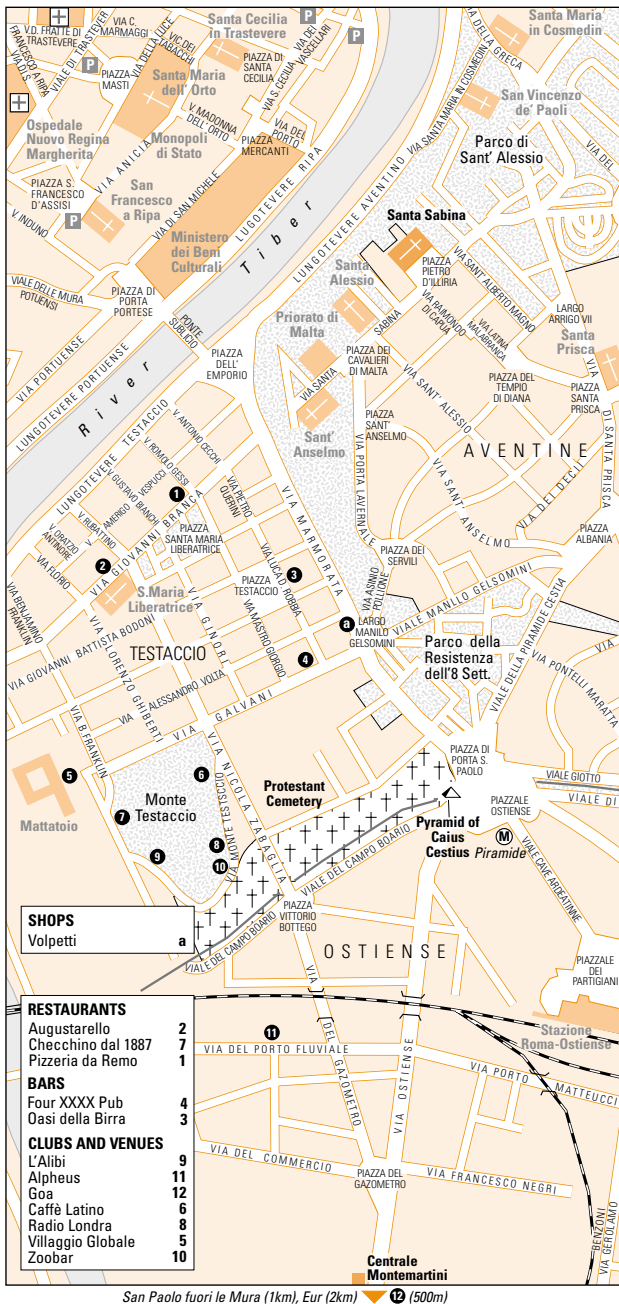
The leafy Aventine Hill is one of the city's most pleasant corners, once the heart of plebeian Rome, now an upscale residential area with fine views across the river. Nearby are the ruins of the Circus Maximus stadium and the Baths of Caracalla, popular places to relax for the ancient citizens. South and west from the hill are two distinct neighbourhoods: Testaccio, a working-class enclave that has become increasingly hip and gentrified (and home to much of the city's nightlife), and the more up-and-coming Ostiense, worth a visit for its branch of the Capitoline Museums in the Centrale Montemartini. Between these districts is Rome's Protestant Cemetery, where the poets Keats and Shelley are buried. Further south, beyond the ancient city wall, lie the magnificent rebuilt basilica of San Paolo fuori le Mura and the Via Appia Antica with its atmospheric Christian catacombs. It's also worth taking a trip south to EUR, Rome's futuristic 1930s experiment in town planning.

The Circus Maximus

The Circus Maximus was once the ancient city's main venue for chariot races. It fills a long, green expanse between the Palatine and Aventine hills, but is now bordered by heavily trafficked roads. The arena had a capacity of some 300,000 spectators, and if it were still intact it would no doubt match the Colosseum for grandeur. As it is, a litter of stones at the Viale Aventino end is all that remains, together with – at the southern end – a little medieval tower and, behind a chain-link fence traced out in marble blocks, the outline of the Septizodium, an imperial structure designed to show off the glories of the city and its empire to those arriving on the Via Appia.

Santa Sabina

Piazza Pietro d'Illiria. Daily 7am–12.45pm & 3.30–6pm. Crowning the Aventine Hill is the delightful church of Santa Sabina, a strong contender for Rome's most beautiful basilica – its nave and portico were restored back to their fifth-century appearance in the 1930s. Look especially at the main doors, which are contemporary with the church and boast eighteen panels carved with Christian scenes, forming a complete illustrated Bible (including one of the oldest representations of the Crucifixion). Santa Sabina is also the principal church of the Dominicans, and it's claimed that the orange trees in the garden outside, which you can glimpse on your way to the restrained cloister, are descendants of those planted by



St Dominic himself. Whatever the truth of this, the views from the gardens are splendid – right across the Tiber to the centre of Rome and St Peter’s.

The Baths of Caracalla

Viale Terme di Caracalla 52.

Summer Mon 9am–1pm, Tues–Sun 9am–6.30pm; winter Mon & Sun 9am–1pm, Tues–Sat 9am–3pm. €5.

The remains of this ancient Roman leisure centre give a far better sense of the scale and monumentality of Roman architecture than most of the extant ruins in the city – so much so that Shelley was moved to write *Prometheus Unbound* here in 1819. The walls still rise to very nearly their original height and there are many fragments of mosaics – none spectacular, but quite a few bright and well preserved. The complex included gymnasiums, gardens and an open-air swimming pool as well as the hot, tepid and cold series of baths. As for Caracalla, he was one of Rome’s worst and shortest-lived rulers, and it’s no wonder there’s nothing else in the city built by him. The baths were for

many years used for occasional opera performances during the summer (one of Mussolini’s better ideas), but these were stopped a few years ago due to damage to the site. Watch out for their re-emergence, though – it’s a thrilling and inexpensive way to see the baths at their most atmospheric.

Testaccio

The solid working-class neighbourhood of Testaccio groups around a couple of main squares, a tight-knit community with a market, and a number of bars and small trattorias that was for many years synonymous with the slaughterhouse here. In the last couple of decades the area has become a trendy place to live, and the slaughterhouse, or *mattatoio*, once the area’s main employer, is now home to the Centro Sociale and “Villaggio Globale”, a space used for concerts, raves and the like. For years there has been talk of sprucing it up, but so far nothing has happened, and it’s likely to remain as it is for some time to come. Meanwhile it also houses something called the Museum of Contemporary Art of Rome (MACRO; Tues–Sun 9am–6.30pm; €5), which stages temporary exhibitions of an adventurous nature.

Monte Testaccio

Monte Testaccio, which gives the area its name, is a 35-metre-high mound created out of the shards of Roman amphorae that were dumped here over several centuries. It’s an odd sight, the ceramic curls clearly visible through the tufts of grass that crown its higher reaches, the bottom layers hollowed out by the workshops of car and bike mechanics – and, now, clubs and bars ([see below](#)).



▲ THE BATHS OF CARACALLA



▲ THE PROTESTANT CEMETERY

The Protestant Cemetery

Entrance on Via Caio Cestio 5, off Via Nicola Zabaglia @www.protestantcemetery.it. Tues–Sat 9am–4.30pm, Sun 9am–2pm. Donation expected. Bus 23 to Piazzale Ostiense. The Protestant Cemetery isn't in fact a Protestant cemetery at all, but is reserved for non-Roman Catholics of all nationalities. It is nonetheless one of the shrines to the English in Rome, and a fitting conclusion to a visit to the Keats-Shelley Memorial House on Piazza di Spagna, since it is here that both poets are buried, along with a handful of other well-known names. Most visitors come to see the grave of Keats, who lies next to his friend, the painter Joseph Severn, in a corner of the old part of the cemetery, his stone inscribed as he wished with the words "Here lies one whose name was writ in water". Shelley's ashes were brought here at his wife's request and interred, after much obstruction by the papal authorities, in the newer part of the cemetery, at the opposite end – the Shelleys had visited several years earlier, the poet praising it as "the most beautiful and solemn cemetery I ever beheld".

The Pyramid of Caius Cestius

Piazzale Ostiense. The most distinctive landmark in this part of town is the mossy pyramidal tomb of one Caius Cestius, who died in 12 BC. Cestius had spent some time in Egypt, and part of his will decreed that all his slaves should

be freed – the white pyramid you see today was thrown up by them in only 330 days of what must have been joyful building. It's open to the public on the second and fourth Saturday of each month, though you can visit the cats who live here, and the volunteers who care for them, any afternoon between 2.30pm and 4.30pm.

Centrale Montemartini

Via Ostiense 106. Tues–Sun 9.30am–7pm. €4.20, €9 for Capitoline Museums as well. This former electricity generating station

▼ THE PYRAMID OF CAIUS CESTIUS



was requisitioned to display the cream of the Capitoline Museums' sculpture while the main buildings were being renovated; it became so popular that it's now a permanent outpost, attracting visitors south to the formerly industrial area of Ostiense.

The huge rooms of the power station are ideally suited to showing ancient sculpture, although checking out the massive turbines and furnaces has a fascination of its own, and more than competes for your attention. Among many compelling objects, there are the head, feet and an arm from a colossal statue, once 8m high, found in Largo Argentina, a large Roman copy of Athena, a fragmented mosaic of hunting scenes, the milk-white *Esquiline Venus*, and a lovely naturalistic statue of a girl seated on a stool with her legs crossed, from the third century BC. There's also a figure of Hercules and next to it the soft Muse Polymnia, the latter braced for activity, the latter leaning on a rock and staring thoughtfully into the distance.

San Paolo fuori le Mura

Daily 7.30am–6.30pm. Bus 23 from Piazzale Ostiense.

A kilometre or so further south from the Centrale Montemartini, the basilica of San Paolo fuori le Mura (St Paul's Outside-the-Walls) is one of the five patriarchal basilicas of Rome, occupying the supposed site of St Paul's tomb. Of the five, this basilica has probably fared the least well over the years, the victim of a devastating fire in 1823 that almost entirely destroyed the church – what you see now is largely a nineteenth-century reconstruction. It's very



▲ SAN PAOLO FUORI LE MURA

successful, and the huge barn-like structure, with its clerestory windows and roof beams supported by enormous columns, has a powerful and authentic sense of occasion. Some parts of the building did survive the fire. In the south transept, the paschal candlestick is a remarkable piece of Romanesque carving, supported by half-human beasts and showing scenes from Christ's life; the bronze aisle doors were also rescued from the old basilica and date from 1070, as was the thirteenth-century tabernacle by Arnolfo di Cambio; and the arch across the apse is embellished with mosaics donated by the Byzantine queen Galla Placidia in the sixth century. There's also the cloister, just behind here – probably Rome's finest piece of Cosmatesque work, its spiralling, mosaic-encrusted columns enclosing a peaceful rose garden.

The Aurelian Wall and Museo delle Mura

Built by the Emperor Aurelian in 275 AD to enclose Rome's seven hills and protect the city from invasion, the Aurelian Wall still surrounds much of the city, but its best-preserved stretch runs 2km between Porta San Paolo and Porta San Sebastiano. Here, the Museo delle Mura

(Tues–Sat 9am–7pm; €2.60) occupies two floors of the city gate and has displays showing Aurelian's original plans and lots of photos of the walls past and present. You can also climb up to the top of the gate for great views over the Roman campagna beyond, and walk a few hundred metres along the wall itself.

Via Appia Antica

The Via Appia Antica starts at the Porta San Sebastiano – the most famous of Rome's consular roads that used to strike out in each direction from the ancient city. It was built by one Appio Claudio in 312 BC, and is the only Roman landmark mentioned in the Bible. During classical times it was the most important of all the Roman trade routes, carrying supplies right down through Campania to the port of Brindisi. It's no longer the main route south out of the city – that's Via Appia Nuova from nearby Porta San Giovanni – but it remains an important part of early Christian Rome, its verges lined with numerous pagan and Christian sites, including most famously



▲ THE AURELIAN WALL

the underground burial cemeteries or catacombs of the first Christians.

Domine Quo Vadis

Via Appia Antica 51. About 500m from Porta San Sebastiano, where the road forks, the church of Domine Quo Vadis is the first and most obvious sight on Via Appia. Legend has this as the place where St Peter saw Christ while fleeing from certain death in Rome and asked “Where goest thou, Lord?”, to which

Visiting Via Appia Antica and the catacombs

Via Appia information office: Via Appia Antica 42 ☎06.512.6314, www.parcoappiaantica.org. Mon–Sat 9am–5pm.

Buses run south along Via Appia Antica and conveniently stop at, or near to, most of the main attractions, starting with Porta San Sebastiano. You can walk it, but bear in mind that much of the Via Appia Antica isn't particularly picturesque, at least until you get down to the Catacombs of San Sebastiano, and perhaps the best thing to do is to take a bus to San Sebastian and double back or walk on further for the attractions you want to see. Bus #118 runs from Piazzale Ostiense almost as far as the San Sebastiano catacombs; you can also take bus #218, which goes down Via Ardeatina, or bus #660, which goes from beyond the Tomb of Cecilia Metella to Colli Albani metro station. There are a couple of handy – and decent – restaurants down by San Sebastiano too: *L'Archeologica*, just past the church, and the *Cecilia Metella*, right opposite; neither is especially cheap but both have nice gardens for alfresco eating in summer.

Christ replied that he was going to be crucified once more, leading Peter to turn around and accept his fate. The small church is ordinary enough inside, except for its replica of a piece of marble that is said to be marked with the footprints of Christ (the original is in the church of San Sebastiano).

Catacombs of San Callisto

Via Appia Antica 126. Daily except Wed 8.30am–noon & 2.30–5pm. €5. The largest of Rome's catacombs, the Catacombs of San Callisto were founded in the second century AD and many of the early popes (of whom San Callisto was one) are buried here. The site also features some well-preserved seventh- and eighth-century frescoes, and the crypt of Santa Cecilia, who was buried here after her martyrdom, before being shifted to the church dedicated to her in Trastevere.

Catacombs of San Domitilla

Via delle Sette Chiese 282. Daily except Tues 8.30am–noon & 2.30–5.30pm. €5. The Catacombs of San Domitilla are quieter than those of San Callisto and adjoin the remains of a fourth-century basilica erected here to the martyrs Achilles and Nereus. They were the servants of Domitilla, niece of Domitian, and with her fled south of Rome to escape the persecutions of Hadrian, but were killed and eventually buried here. The network itself is huge, stretching for around 17km in all, and contains more frescoes and

early wall etchings, as well as the tombs of Nereus and Achilles and a relief showing their martyrdom.

Catacombs of San Sebastiano

Via Appia Antica 136. Daily except Sun 9am–noon & 2.30–5pm. €5. These catacombs are situated under a much renovated basilica that was originally built by Constantine on the spot where the bodies of the apostles Peter and Paul are said to have been laid for a time. Its half-hour tours take in paintings of doves and fish, a contemporary carved oil lamp and inscriptions dating the tombs themselves. The most striking features, however, are not Christian at all, but three pagan tombs (one painted, two stuccoed) discovered when archeologists were burrowing beneath the floor of the basilica upstairs. Just above here, Constantine is said to have raised his chapel to Peter and Paul, and although St Peter was later



▲ PALAZZO DELLA CIVILTÀ, EUR



▲ VOLPETTI

removed to the Vatican, and St Paul to San Paolo fuori le Mura, the graffiti above records the fact that this was indeed, albeit temporarily, where the two Apostles' remains rested.

EUR

Main piazzas at south end of Via Cristoforo Colombo. Take bus #714 from Termini or metro line B. The EUR district (pronounced “eh-oor”) was planned by Mussolini for the 1942 Esposizione Universale Roma, but not finished until well after the war. It's not so much a neighbourhood as a statement in stone: its monumental fascist architecture and grand processional boulevards recall Imperial Rome (especially the Palazzo della Civiltà or “Square Colosseum”). But overall it's a pretty strange and soulless place, something of a white elephant despite the busy offices and shops. Apart from the architecture, EUR's main attraction is its museums; the most interesting is the **Museo della Civiltà Romana**, Piazza Agnelli 10 (Tues–Sat 9am–6.45pm, Sun 9am–1.30pm; €6.20), which has, among numerous ancient Roman finds, a large-scale

model of the fourth-century city – perfect for setting the rest of the city in context.

Shops

Volpetti

Via Marmorata 47 ☎06.574.2352.

It's worth seeking out this Testaccio deli, which is truly one of Rome's very best. If you're lucky, one of the ebullient staff will give you samples of their wonderful mozzarella di bufala.

Restaurants

Augustarello

Via G. Branca 98 ☎06.574.6585. Mon–Sat noon–3.30pm & 7.30–11.30pm.

Moderately priced Testaccio standard serving genuine Roman cuisine in an old-fashioned atmosphere. A good place to come if you appreciate oxtail and sweetbreads, although even strict vegetarians can find good choices.

Checchino dal 1887

Via Monte Testaccio 30 ☎06.574.6318. Tues–Sat noon–3pm & 8–11.30pm. A historic symbol

of Testaccio cookery, with an excellent wine cellar, too. Expensive, but worth it for its rustic atmosphere and excellent menu of authentic Roman meat and offal dishes.

Pizzeria da Remo

Piazza Santa Maria Liberatrice 44 ☎06.574.6270. Mon–Sat 7.30pm–1am. *Remo* is the best kind of pizzeria: usually crowded with locals, very basic, and serving the thinnest, crispiest Roman pizza you'll find. Try also the heavenly *bruschette* and other snacks like *suppli* and *fior di zucca*. Perfect pre-clubbing food – and very cheap.

Bars

Four XXXX Pub

Via Galvani 29/29a ☎06.575.7296. English-style Testaccio pub spread over two floors, with South American-inspired food and snacks. Frequent live music, art and photographic exhibitions too.

Oasi della Birra

Piazza Testaccio 41 ☎06.574.6122. Unassumingly situated under a Piazza Testaccio wine bar, the cosy basement rooms here house an international selection of beers that rivals anywhere in the world – 500 in all, and with a ton of wine to choose from as

▼ PIZZERIA DA REMO



well. Food is generously assembled plates of cheese and salami, and a great selection of *bruschette* and polenta dishes.

Clubs and venues

L'Alibi

Via Monte Testaccio 44 ☎06.574.3448. Free admission Tues–Thurs, Fri €10, Sat €15, including drink. Predominantly – but by no means exclusively – male venue that's one of Rome's oldest and best gay clubs. Downstairs there's a multi-room cellar disco and upstairs an open-air bar. There's a big terrace to enjoy in the warm months.

Alpheus

Via del Commercio 36 ☎06.574.7826. €5–20, depending on events, free on Wed for students. Housed in an ex-factory off Via Ostiense, a little way beyond Testaccio, the *Alpheus* has space for three simultaneous events – usually a disco, concert and exhibition or piece of theatre.

Goa

Via Libetta 13, near San Paolo fuori le Mura (see p.116). ☎06.574.8277. €10–20, including drink. As you might expect from the name, this place has an ethnic feel – a shop sells handmade items, there's incense burning – and the music is techno, house and trance.

Caffè Latino

Via Monte Testaccio 96 ☎06.5728.8556. €6–10. Multi-event Testaccio club with varied live music almost every night, as well as cartoons, films and cabaret. There's also a disco playing a selection of funky, acid jazz and R&B music.

Radio Londra

Via di Monte Testaccio 67

☎06.575.0044. €5–10. Air-force-themed venue playing mainly rock and new wave. One of the stalwart perennials on the scene.

Villaggio Globale

Lungotevere Testaccio

☎06.5730.0329. Winter only. €3.50 to €5, depending on event. Situated in the old slaughterhouse, the “global village” is an alternative, left-wing meeting space with a multi-ethnic, campus feel. Lectures, concerts, disco, performances and exhibitions make up its busy schedule; there’s something on almost every night.

Zoobar

Via di Monte Testaccio 22

☎06.537.3017. Annual membership €3, Fri €2.50, Sat €4. This Testaccio venue is one of the most reliable for a good time. Ample



▲ VILLAGGIO GLOBALE

indoor and outdoor spaces and music that keeps you interested and the crowd moving – to oldies, funk, R&B, ska and much more.

The Quirinale, Termini and around

Of the hills that rise up on the eastern side of the centre of Rome, the Quirinale is perhaps the most appealing. It was the first to be properly developed, when, in the late sixteenth century, those who could afford it moved up to the higher ground from the malarial city centre and the papacy relocated to the Palazzo del Quirinale (now the residence of the Italian president). The district holds some of the city's most compelling sights, including the enormous Palazzo Barberini, home of some of the best of Rome's art and, just beyond, the Palazzo Massimo, where a good deal of the city's ancient Roman treasure is on display. This area, around Stazione Termini, is also where you might end up staying, home as it is to a good portion of the city's hotels. Beyond here, just outside the city centre, Via Nomentana hosts a couple of churches – Sant'Agnese fuori le Mura and Santa Costanza – that are well worth making the trip out to; and the district of San Lorenzo forms a hub for the city's students and a handful of clubs and restaurants.

Piazza Barberini

At the top end of the busy shopping street of Via del Tritone, Piazza Barberini is centred around Bernini's Fontana del Tritone, whose god of the sea gushes a high jet of water from a conch shell. Traditionally, this was the Barberini quarter of the city, a family who were the greatest patrons of Bernini, and the sculptor's works in their honour are thick on the ground around here. He finished the Tritone fountain in 1644, going on shortly after to design the Fontana delle Api (Fountain of the Bees) across the road at the bottom end of Via Veneto – a smaller, quirkier work, with a broad scallop shell studded with the bees that were the symbol of the Barberinis.

Santa Maria della Concezione

Via Veneto 27. Closed for restoration at time of writing. The church of Santa Maria della Concezione was another sponsored project by the Barberini, and although not a particularly distinguished

▼ FONTANA DELLE API



building in itself (and currently under restoration), it is worth a visit once it reopens for the ghoulish Capuchin cemetery, home to the bones of 4000 monks set into the walls of a series of chapels, a monument to “Our Sister of Bodily Death”, in the words of St Francis, erected in 1793. The bones appear in abstract or Christian patterns or as fully clothed skeletons, their faces peering out of their cowls in various twisted expressions of agony – one of the more macabre and bizarre sights of Rome.

Via Veneto

The pricey bars and restaurants lining Via Veneto were once the haunt of Rome’s Beautiful People, made famous by Fellini’s 1960 film *La Dolce Vita*. But they left a long time ago, and the street, despite being home to some of the city’s fanciest hotels, has never quite recovered the cachet it had in the sixties and seventies. Nonetheless, its pretty tree-lined aspect, pavement cafés, swanky stores and uniformed hotel bellmen lend it an upscale European air that is quite unlike anywhere else in the city.

Palazzo Barberini

Via delle Quattro Fontane 13 @ www.galleriaborghese.it. Tues–Sun 8.30am–7.30pm. €6.03. Apartment tours leave every 45min. The Palazzo Barberini is home to the Galleria Nazionale di Arte Antica – a rich patchwork of mainly Italian art from the early Renaissance to late Baroque period. It’s an impressive collection, highlighted by works by Titian, El Greco and Caravaggio. But perhaps the most impressive feature of the gallery is the building itself, worked on



▲ PALAZZO BARBERINI

at different times by the most favoured architects of the day – Bernini, Borromini, Maderno. The first floor Gran Salone is dominated by Pietro da Cortona’s manic fresco of *The Triumph of Divine Providence*, one of the best examples anywhere of exuberant Baroque trompe l’oeil work – it almost crawls down the walls to meet you. Of the paintings, be sure to see Caravaggio’s *Judith Beheading Holofernes*; Fra’ Filippo Lippi’s warmly maternal *Madonna and Child*, painted in 1437 and introducing background details, notably architecture, into Italian religious painting for the first time; Raphael’s beguiling *Fornarina* – a painting of the daughter of a Travetran baker thought to have been Raphael’s mistress (Raphael’s name appears clearly on the woman’s bracelet); Bronzino’s rendering of the marvellously erect *Stefano Colonna*; and a portrait of *Henry VIII* by Hans Holbein. Finally you can visit the Barberini apartments on regular guided tours, and it’s just about worth it for the glimpse you get of Borromini’s staircase – a spiral riposte to the main Bernini



PLACES

The Quirinale, Termini and around

2 & 3





▲ ONE OF THE QUATTRO FONTANE

staircase on the other side of the building. However, the apartments are not spectacularly interesting, and it's not worth hanging around if there isn't a tour about to leave.

San Carlo alle Quattro Fontane

Via del Quirinale 23. Mon–Sat 10am–1pm & 3–6pm, Sat noon–1pm & 3–6pm. The church of San Carlo alle Quattro Fontane – next door to the four fountains that give it its name – was Borromini's first real design commission. In it he displays all the ingenuity he later became known for, cramming the church elegantly into a tiny and awkwardly shaped site that apparently covers roughly the same surface area as one of the main piers of St Peter's. Tucked in beside the church, the cloister is also squeezed into a tight but elegant oblong, topped with a charming balustrade.

Sant Andrea al Quirinale

Daily except Tues 8am–noon & 4–7pm. A flamboyant building that

Bernini planned as a kind of flat oval shape to fit into its wide but shallow site (meeting a challenge not unlike the one that confronted Borromini in San Carlo a few doors down). Apart from the shape, the interior isn't anything special decoratively but it's worth a peek inside to see the elliptical dome.

Piazza del Quirinale

Palazzo del Quirinale @ www.quirinale.it. Open the 2nd & 4th Sun morning each month 8am–1pm. €5. Close by the San Carlo church is the featureless wall of the Palazzo del Quirinale, a sixteenth-century structure that was the official summer residence of the popes until Unification, when it became the royal palace. It's now the home of Italy's president (a largely ceremonial role) and can only be visited on selected days, but you can appreciate its elevated position from the Piazza del Quirinale, at the far end on the right, from which views stretch right across the centre of Rome. The main feature of the piazza is the huge statue of the Dioscuri, or Castor and Pollux: massive five-metre-high Roman copies of classical Greek statues that originally stood at the entrance of the Baths of Constantine, the ruins of which stood nearby, and were brought here by Pope Sixtus V in the early sixteenth century to embellish the square – part of the pope's attempts to dignify and beautify the city with many large, vista-laden squares and long, straight avenues.

Via XX Settembre

Via XX Settembre spears out towards the Aurelian Wall from Via del Quirinale and was the route by which troops entered the city on September 20, 1870

– the place where they breached the wall is marked with a column. It's not Rome's most appealing thoroughfare by any means, flanked by the deliberately faceless bureaucracies of the national government, erected after Unification. However, halfway down the Fontana dell'Acqua Felice is worth a look: it focuses on a massive, bearded figure of Moses playfully fronted by four basking lions, and marks the end of the Acqua Felice aqueduct, part of Pope Sixtus V's late-sixteenth-century attempts to spruce up the city centre with large-scale public works.

Santa Maria della Vittoria

Via XX Settembre 17. Daily 7am–noon & 3.30–7pm. While its interior is one of the most elaborate examples of Baroque decoration in Rome, Santa Maria della Vittoria's best-known feature is Bernini's carving of the *Ecstasy of St Theresa of Avila*, the centre-piece of the sepulchral chapel of Cardinal Cornaro. St Theresa is one of the Catholic Church's most enduring mystics, and Bernini was recording an occasion, indeed the very moment, when in 1537 she had a vision of an angel piercing her heart with a dart. It's a very Baroque piece of work in the most populist sense – not only is the event quite literally staged, but St Theresa's ecstasy verges on the worldly as she lays back in groaning submission beneath a mass of dishevelled garments and drapery. The Cornaro cardinals are depicted murmuring and nudging each other as they watch the spectacle from theatre boxes.

Via Nazionale

A couple of minutes' walk downhill from the Quirinale

Palace, Via Nazionale connects Piazza Venezia and the centre of town with the area around Stazione Termini and the eastern districts beyond. A focus for much development after Unification, its heavy, overbearing buildings were constructed to give Rome some semblance of modern sophistication when it became capital of the new country, but most are now occupied by hotels and relatively bland shops and boutiques.

Piazza della Repubblica

Typical of Rome's nineteenth-century regeneration, Piazza della Repubblica (formerly Piazza Esedra) is a stern and dignified semicircle of buildings that was until recently rather dilapidated but is now – with the help of a new and very stylish hotel – once again resurgent. The piazza's arcades make a fine place to stroll, despite the hum of traffic, which roars ceaselessly around the centre-piece Fontana delle Naiadi with its languishing nymphs and sea monsters. The piazza's

▼ PIAZZA DELLA REPUBBLICA



semi-circular shape follows the outline of the Baths of Diocletian, the remains of which lie across the piazza (see below).

Santa Maria degli Angeli

Piazza della Repubblica. Daily 7.30am–12.30pm & 4–7pm. The church of Santa Maria degli Angeli was built on the ruins of the Baths of Diocletian after a Sicilian priest had a vision of angels here in 1541. It was commissioned by Pope Pius IV and designed by Michelangelo in 1563, a year before his death. Although not Rome's most welcoming church by any means, it gives the best impression of the size and grandeur of the baths complex: the crescent shape of the facade remains from the caldarium (hot room), the large transept was once the tepidarium (lukewarm room) and eight of its huge pink-granite pillars are originals from the baths. After a couple of centuries of piecemeal adaptation, Luigi Vanvitelli rearranged the interior in 1749, often imitating Michelangelo's designs. The monumental entrance to the chapel of St Bruno and the choir stalls and decorations are just some of his modifications.

The Aula Ottagona

Mon–Sat 9am–2pm, Sun 9am–1pm. Same ticket as the Museo delle Terme di Diocleziano – see below. Next door to Santa Maria degli Angeli, the Aula Ottagona contains marble statues taken from the baths of Caracalla and Diocletian, and two remarkable statues of a boxer and athlete from the Quirinale Hill. Excavations underground – accessible by stairs – show the furnaces for heating water for the baths and the foundations of another building from the time of Diocletian.

Museo delle Terme di Diocleziano

Piazza della Repubblica. Tues–Sun 9am–7pm. €5. Behind the church of Santa Maria degli Angeli, the huge halls and courtyards of Diocletian's baths have been renovated and they (plus an attached Carthusian monastery) now hold what is probably the least interesting part of the Museo Nazionale Romano – the Museo delle Terme di Diocleziano. The museum's most evocative part is the large cloister of the church whose sides are crammed with statuary, funerary monuments and fragments from all over Rome. The galleries that wrap around the cloister hold a reasonable, if rather academically presented, collection of pre-Roman and Roman finds: busts, terracotta statues, armour and weapons found in Roman tombs, but it's hardly compulsory viewing.

Palazzo Massimo

Largo di Villa Peretti 1. Tues–Sun 9am–7pm. €6. Timed tours for the 2nd floor. The snazzily restored Palazzo Massimo is home to one of the two principal parts of the Museo Nazionale Romano (the other is in the Palazzo Altemps) – a superb collection of Greek and Roman antiquities (second only to the Vatican's). As one of the great museums of Rome, there are too many highlights to do justice to here, and there is something worth seeing on every floor. Start at the **basement** which has displays of exquisite gold jewellery from the second century AD, and – startlingly – the mummified remains of an 8-year-old girl, along with a fantastic coin collection. The ground floor of the museum is devoted to statuary of the early Empire, including



▲ STAZIONE TERMINI

a gallery with an unparalleled selection of unidentified busts found all over Rome – amazing pieces of portraiture, and as vivid a representation of patrician Roman life as you'll find. There are also identifiable faces – a bronze of Germanicus, a marvellous small bust of Caligula, several representations of Livia and a hooded statue of Augustus. Note the superb examples of Roman copies of Greek statuary – an altar found on Via Nomentana stands out, decorated with figures relating to the cult of Bacchus, as well as statues of Aphrodite and Melpomene. The museum really gets going on the **first-floor** gallery, with groupings of the various Imperial dynasties in roughly chronological order, and starting with the Flavian emperors – the craggy determination of Vespasian, the pinched nobility of Nerva, leading on to Trajan in the next room, who appears with his wife Plotina as Hercules, next to a bust of his cousin Hadrian. The collection continues with the Antonine emperors – Antoninus Pius in a heroic nude pose and in several

busts, flanked by likenesses of his daughter Faustina Minor. Faustina was the wife of Antoninus's successor, Marcus Aurelius, who appears in the next room. Further on are the Severans, with the fierce-looking Caracalla looking across past his father Septimus Severus to his brother Geta, whom he later murdered. Finally there's the **second floor**, which you can only visit on an organised tour, that takes in some of the finest Roman frescoes and mosaics ever found. There is a stunning set of frescoes from the Villa di Livia, depicting an orchard dense with fruit and flowers and patrolled by partridges and doves, wall paintings rescued from what was perhaps the riverside villa of Julia and Agrippa, and mosaics showing four chariot drivers and their horses, so finely crafted that from a distance they look as if they've been painted.

Stazione Termini

Stazione Termini was named after the nearby Baths (Terme) of Diocletian, nothing to do with being the terminus of

Rome's rail lines. The building is great, an ambitious piece of modern architecture that was completed in 1950 and still entirely dominates the streets around with its low-slung, self-consciously futuristic lines. It has recently received a huge and sleek renovation that has converted part of its cavernous ticket hall to retail and restaurant space, and upgraded the building in general – making it a nice spot for a browse and a wander, and a marvellous place to catch a train. In front of the station, Piazza dei Cinquecento is a good place to find buses and taxis, but otherwise it and the areas around are pretty much low-life territory, and although not especially dangerous, not a great place to hang around for long either.

Sant'Agnese fuori le Mura

Via Nomentana 364 (main entrance at Via S Agnese 315); take tram 3. Mon 9am–noon, Tues–Sat 9am–noon & 4–6pm, Sun 4–6pm. Catacombs €5.

At the north end of Via XX Settembre, Via Nomentana leads to the church of Sant'Agnese fuori le Mura, dedicated to the 13-year-old saint who was martyred in Domitian's Stadium (now Piazza Navona) in 303 AD, and apart from the inevita-

ble Baroque updating, much as it was built by Pope Honorius I in the seventh century, when he reworked the original structure that had been built over St Agnes's grave. The apse mosaic is a contemporary of Honorius's building, showing Agnes next to the pope, who holds a model of his church, in typical Byzantine fashion. Downstairs, the catacombs that sprawl below the church are among the best preserved and most crowd-free of all the city's. Indeed, if you only have time for one set of catacombs during your stay in Rome (and they really are all very much alike), these are among the best. The custodian also sells little terracotta lamps in the shape of fish, or conventional Roman-style lamps with the "Chi-Rho" sign on – probably the most ancient symbol of Christianity.

Santa Constanza

349 Via Nomentana. Usually open the same hours as Sant'Agnese. Free.

Right next door to Sant'Agnese, the church of Santa Constanza, more than any other building in Rome perhaps, illustrates the transition from the pagan to the Christian city in its decorative and architectural features. Built in 350 AD as a mausoleum for Constantia and Helena, the daughters of the Emperor Constantine, it's a round structure which follows the traditional shape of the great pagan tombs, and the mosaics on the vaulting of its circular ambulatory – fourth-century depictions of vines, leaves and birds – would have been as at home on the floor of a Roman domus as they were in a Christian church. Unfortunately, the porphyry sarcophagus of Santa Constanza herself has been moved to the

▼ SAN LORENZO FUORI LE MURA



Vatican, and what you see in the church is a plaster copy.

San Lorenzo fuori le Mura

Daily: summer 7am–noon & 4–7.30pm; winter closes 5.30pm. The

studenty neighbourhood of San Lorenzo, behind Termini, is home to the church of San Lorenzo fuori le Mura, one of the seven great pilgrimage churches of Rome, and a typical Roman basilica, fronted by a columned portico and with a lovely twelfth-century cloister to its side. The original church here was built by Constantine over the site of St Lawrence's martyrdom – the saint was reputedly burned to death on a gridiron, halfway through his ordeal apparently uttering the immortal words, "Turn me, I am done on this side." Because of its proximity to Rome's railyards, the church was bombed heavily during World War II, but it has been rebuilt with sensitivity, and remains much as it was originally. Inside there are features from all periods: a Cosmati floor, thirteenth-century pulpits and a paschal candlestick. The mosaic on the inside of the triumphal arch is a sixth-century depiction of the founder offering his church to Christ, while below, catacombs (presently closed for restoration) – where St Lawrence was apparently buried – lead a dank path from the pillars of the original structure. There's also a Romanesque cloister with well-tended garden.

Shops

Feltrinelli International

Via V. E. Orlando 84 ☎06.482.7878.

This branch of the Italian chain



▲ TRAM TRAM

stocks books in German, French, Spanish, Portuguese – and, downstairs, in English. There are other branches at Via del Babuino 49 (☎06.3600.1842) and at Largo Argentina 5 (☎06.6880.32480).

Horvath

Via V. E. Orlando 91 ☎06.474.1607.

Unusual collection of replica ancient Roman armour, swords and daggers.

Trimani

Via Goito 20 ☎06.446.9661. One

of the city's best wine shops, and handily close to Termini if you want to stock up before heading off to the airport. Also has a wine bar around the corner that serves decent food (see overleaf).

Cafés

Self-Service Luncheonette

Salita di San Nicola da Tolentino 19/21

☎06.474.0029. Mon–Sat 8am–3pm.

Great food served cafeteria-style – a lunchtime hit with local office-workers and hungry tourist alike.



▲ TRIMANI

Restaurants

Africa

Via Gaeta 26 ☎06.494.1077. **Tues–Sun noon–3.30pm & 7.30–11pm.** Arguably the city's most interesting ethnic food – Eritrean – and a culinary sign of the city's mostly recently arrived Ethiopian and Somali populations.

Il Dito e La Luna

Via dei Sabelli 49/51 ☎06.494.0726. Innovative Sicilian cuisine in a bistro-like San Lorenzo restaurant. It's very popular, so book or arrive early.

Tram Tram

Via dei Reti 44–46 ☎06.490.416. **Tues–Sun noon–3pm & 7.30–midnight.** Trendy and animated San Lorenzo restaurant, serving some fine Pugliese pasta dishes, notably seafood lasagne, and unusual salads. Reservations

are recommended. There's also a cosy bar if you want to carry on drinking after dinner.

Bars

New Orleans

Via XX Settembre 52 ☎06.4201.4785. **Daily 8am–1am.** A regular bar by day, a loud pub at night, with reasonable American-style food, German beer and sometimes live music.

Trimani

Via Cernaia 37b ☎06.446.9630. Classy wine bar that's good for a lunchtime tippie or some gastronomic indulgence. You'll spend around €15 to sample a range of good-quality cheeses and cured pork, or soup and salad, with a glass of wine.

Clubs and venues

Alien

Via Velletri 13/19 ☎06.841.2212. The two halls of this club feature starkly contrasting decor, one redolent of maharaja plushness, the other all done up in modernistic black and white. Music is a mix of house, techno and revival, mostly depending on the night and which room you choose to frequent. It also has a summer venue, *Alien 2 Mare*, in Fregene at Piazzale Fregene 5 ☎06.6656.4761.

Monti and San Giovanni

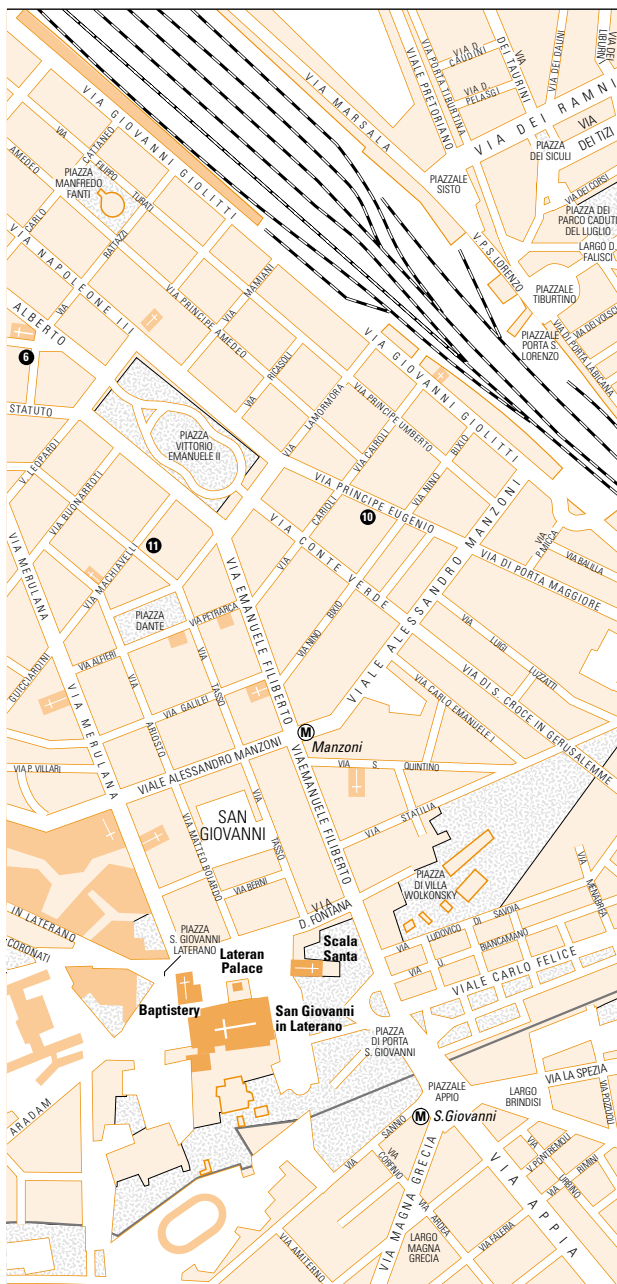
The Monti quarter is named after the two hills it encompasses: the Esquiline, the city's highest and largest, once the most fashionable residential quarter of ancient Rome; and the Viminale, the smallest – home to the Interior Ministry and not much else. Overall it's an appealing district of cobbled streets and cosy bars and restaurants, mixed in with the busy avenues and ponderous nineteenth-century buildings of the Via Cavour and Via Merulana – the main spines of the area. This is a part of town that most visitors encounter at some point – it's home to key sights like Nero's Domus Aurea and the basilica of Santa Maria Maggiore, and near to the many hotels around Termini station. Also just to the south and east, are three of Rome's most interesting churches: triple-layered San Clemente, the complex of San Giovanni in Laterano – which gives its name to the surrounding San Giovanni district – and Santa Croce in Gerusalemme.

The Domus Aurea

Main entrance off Via Labicana, in the Parco di Colle Oppio ☎06. 3996.7700, @www.romeguide.it/domus_aurea. Daily except Tues 9.40am–6.40pm, guided tours in English or Italian obligatory. €5, plus €1.50 booking fee. Once covering a vast area between the Palatine and Esquiline, Nero's Domus Aurea or "Golden House" was not intended to be a residence at all; rather it was a series of banqueting rooms, small baths, terraces and gardens, facing what at the time was a lake fed by underground springs. Rome was used to Nero's excesses, but it had never seen anything like the Golden House before; the facade was supposed to have been coated in solid gold, there was hot and cold running water in the baths, and the grounds – which covered a full square mile – held vineyards and game. Nero didn't get to enjoy it for long – he died a couple of years

after it was finished – and later emperors were determined to erase it from Rome's cityscape. Vespasian built the Colosseum over the lake and Trajan built his baths on top of the rest of the complex. It was pretty much forgotten until its wall paintings were discovered by Renaissance artists, including Raphael. Tours start by taking you down a long corridor into the excavated rooms of the palace. The temperature always hovers at around 10°C and this, and the almost 100 percent humidity, makes it necessary to wear a sweater or jacket even in the middle of summer. Tours can at first be confusing, as you become aware of just how much Trajan set out to obliterate the place – his baths' foundations merge into parts of the palace, and vice versa – but a free plan, not to mention the guide, helps you imagine how it once looked. Most spectacular is the domed







▲ CHAINS OF ST PETER, SAN PIETRO IN VINCOLI

Octagonal Room, with a hole in the middle, which is supposed to have rotated as the day progressed to emulate the passage of the sun. Elsewhere there are paintings depicting people looking back through windows at the viewer, garlands of flowers and foliage, interspersed with mythical animals and, best of all, a room illustrating Homer's story of Achilles being sent to the island of Skyros disguised as a woman to prevent him being drawn into the Trojan wars.

San Pietro in Vincoli

Daily 7am–12.30pm & 3.30–6pm.

Recently restored, San Pietro in Vincoli is one of Rome's most delightfully plain churches. It was built to house an important relic, the chains (*vincoli*) that bound St Peter when imprisoned in Jerusalem and those that held him in the Mammer-time Prison, which miraculously fused together when they were brought in contact with each other. The chains can still be seen in the confessio beneath the high altar, but most people come for the tomb of Pope

Julius II at the far end of the southern aisle, which occupied Michelangelo on and off for much of his career and was the cause of many a dispute with Julius and his successors. Michelangelo reluctantly gave it up to paint the Sistine Chapel – the only statues that he managed to complete are the *Moses*, *Leah* and *Rachel*, which remain here, and two *Dying Slaves* which are now in the Louvre. The figures are among the artist's most captivating works, especially *Moses*: because of a medieval mistranslation of scripture, he is depicted with satyr's horns instead of the "radiance of the Lord" that Exodus tells us shone around his head. Nonetheless this powerful statue is so lifelike that Michelangelo is alleged to have struck its knee with his hammer and shouted "Speak, damn you!"

Museo Nazionale di Arte Orientale

Via Merulana 248. Mon, Wed & Sat 8.30am–1.30pm, Tues & Thurs 8.30am–7pm, closed 1st & 3rd Mon of every month. €4. Housed in

the imposing Palazzo Brancaccio, the Museo Nazionale di Arte Orientale is a first-rate collection of oriental art – a refreshing break from the multiple ages of Western art you are exposed to in Rome. Italy's connection with the Far East goes back to Marco Polo in the thirteenth century, and the quality of this collection of Islamic, Chinese, Indian and Southeast Asian art reflects this long relationship. There are finds dating to 1500–500 BC from a necropolis in Pakistan; architectural fragments, artworks and jewellery from Tibet, Nepal and Pakistan; bronzes from Iran; and a solid collection from China,

with predictable Buddhas and vases, and curiosities like imperial warming plates.

Piazza Vittorio Emanuele II

Piazza Vittorio Emanuele II lies at the centre of a district which became known as the “quartiere piemontese” when the government located many of its major ministries here after Unification. The arcades of the square, certainly, recall central Turin, as do the solid palatial buildings that surround, but it’s more recently become the immigrant quarter of Rome, with a heavy concentration of African, Asian and Middle Eastern shops and restaurants. You’ll easily hear a dozen different languages spoken as you pass through, although sadly the open-air market that used to surround the piazza is no more.

Santa Maria Maggiore

Daily 7am–7pm. Museum daily 9.30am–6.30pm. €2. One of the city’s four patriarchal basilicas (the others are San Giovanni in Laterano, San Paolo fuori le mura and, of course, San Pietro), Santa Maria Maggiore is a blend of different architectural eras and includes one of Rome’s best-preserved Byzantine interiors – a fact belied by its dull eighteenth-century exterior. It was built originally during the fifth century after the Council

of Ephesus recognized the cult of the Virgin and churches venerating Our Lady began to spring up all over the Christian world.

Inside, the broad nave is fringed on both sides with strikingly well-kept mosaics, most of which date from the time of Pope Sixtus III and recount incidents from the Old Testament. The chapel in the right transept holds the elaborate tomb of Sixtus V – another, less famous, Sistine Chapel, decorated with frescoes and stucco reliefs portraying events from his reign. Outside this is the tomb of the Bernini family, including Gian Lorenzo himself, while opposite, the Pauline Chapel is even more sumptuous than the Vatican’s Sistine Chapel, home to the tombs of the Borghese pope, Paul V, and his immediate predecessor Clement VIII. The floor, in the opus sectile style of mosaic work, contains the Borghese arms, an eagle and dragon, and the magnificently gilded ceiling shows glimpses of heaven. Between the two chapels, the confessio contains a kneeling statue of Pope Pius IX and, beneath it, a reliquary that is said to contain fragments of the crib of Christ. The high altar, above it, contains the relics of St Matthew, among other Christian martyrs, but it’s the mosaics of the arch that really

The legend of the snow

Santa Maria Maggiore is said to have been founded after the Virgin Mary appeared to Pope Liberius in a dream on the night of August 4, 352 AD. She told him to build a church in her honour on the Esquiline Hill – the exact spot would be marked the next morning by newly fallen snow outlining the plan of the church. Despite it being the height of summer, Liberius duly found the miraculous blueprint and the event is commemorated every year on August 5, when at midday mass white rose petals are showered on the congregation from the ceiling, and at night the fire department operates an artificial snow machine in the piazza in front of the church.

dazzle, a vivid representation of scenes from the life of Christ. There's a museum underneath the basilica, which sports what even by Roman standards is a wide variety of relics, and a loggia above the main entrance whose thirteenth-century mosaics are worth seeing, but tend to be erratically open.

Santa Prassede

Daily 7am–12.30pm & 4–6.30pm.

The ninth-century church of Santa Prassede occupies an ancient site where it's claimed St Prassede harboured Christians on the run from the Roman persecutions. She apparently collected the blood and remains of the martyrs and placed them in a well where she herself was later buried; a red marble disc in the floor of the nave marks the spot. The most striking thing about the church is its apse mosaics, particularly those in the Chapel of Saint Zeno, which make it glitter like a jewel-encrusted box.



▲ APSE MOSAIC, SANTA PRASSEDE

Santa Pudenziana

Daily 8am–noon & 4–6pm. Dedicated to St Prassede's supposed sister, the church of Santa Pudenziana was for many years believed to have been built on the site where St Peter lived and worshipped (this has since been entirely discredited, and it's now thought to have simply been the site of a Roman bathhouse).

It once housed two relics: the chair that St Peter used as his throne and the table at which he said Mass, though both have long gone – to the Vatican and the Lateran Palace respectively. However, the church still has one feature of ancient origin – its superb fifth-century apse mosaics. These are some of the oldest Christian figurative mosaics in Rome, fluid and beautiful works centring on a golden enthroned Christ surrounded by the apostles.

San Giovanni in Laterano

Daily 7am–6.45pm. Cloisters daily 9am–6pm. €2.

The area immediately south and east of the Esquiline Hill is known as San Giovanni, after the great basilica that lies at its heart – the city's cathedral, and the headquarters of the Catholic Church before the creation of the separate Vatican state. There has been a church on this site since the fourth century, and the present building – reworked by Borromini in the mid-seventeenth century – evokes Rome's staggering wealth of history, with a host of features from different periods. The doors to the church were taken from the Roman Curia



▲ SAN GIOVANNI IN LATERANO

or Senate House, while the obelisk that stands outside was brought here from Thebes by Constantine and dates from the fifteenth century BC. Inside, the first pillar on the left of the right-hand aisle shows a fragment of Giotto's fresco of Boniface VIII proclaiming the first Holy Year in 1300, a gentle piece with gorgeous colours that's oddly overshadowed by the immensity and grandeur of the rest of the building. On the next pillar along, a more recent monument commemorates Sylvester I, Bishop of Rome during much of Constantine's reign (he is reputed to have cured the emperor of leprosy), and incorporates part of his original tomb, said to sweat and rattle its bones when a pope is about to die. Kept secure behind the papal altar are the heads of St Peter and St Paul, the church's prize relics.

Outside the church, the cloisters are one of the most pleasing parts of the complex, decorated with early thirteenth-century Cosmati work, while next door is the Lateran Palace, home of the popes in the Middle Ages.

The Baptistry

San Giovanni in Laterano. Daily 7am–12.30pm & 3.30–7.30pm. Free.

San Giovanni's baptistry is the oldest surviving baptistry in the Christian world – the octagonal structure was built during the fifth century and has been the model for many such buildings since. Oddly, it doesn't really feel its age, although the mosaics in the side chapels and the bronze doors to the chapel on the right, brought here from the Baths of Caracalla, quickly remind you where you are.

The Scala Santa and Sancta Sanctorum

Piazza di San Giovanni in Laterano

14. April–Sept daily 6.15am–noon & 3.30–6.45pm; Oct–March daily 3–6.15pm.

The Scala Santa is claimed to be the staircase from Pontius Pilate's house down which Christ walked after his trial. It was said to have been brought to Rome by St Helena and was placed here by Pope Sixtus V. The 28 steps are protected by boards, and the only way you're allowed to climb them is on your knees, which pilgrims do regularly – although

▼ CLIMBING THE SCALA SANTA



there are other staircases either side for the less penitent. At the top, the Sancta Sanctorum holds an ancient (sixth- or seventh-century) painting of Christ said to be the work of an angel, hence its name – *acheiropoeton*, or “not done by human hands”. You can’t enter the chapel, and, fittingly perhaps, you can only really get a view of it by kneeling and peering through the grilles.

San Clemente

Mon–Sat 9am–12.30pm & 3–6pm,
Sun opens 10am. €3 for the fourth-century church and Mithraic temple.

The church of San Clemente perhaps encapsulates better than any other the continuity of history in Rome – being in fact a conglomeration of three places of worship from three very different eras. The ground-floor church is a superb example of a medieval basilica: its facade and courtyard face east in the archaic fashion, and there are some fine mosaics in the apse and a chapel with frescoes by Masolino. The choir is partitioned off with beautiful white marble slabs bearing the earliest papal insignia in the city, the monogram of Pope John II, who reigned from 533 to 535. Downstairs there’s the nave of an earlier church, dating back to 392 AD, and the tomb of Pope St Clement I, to whom the church is dedicated (the third pope after St Peter and said to have been ordained by him). At the eastern end of the fourth-century church, steps lead down to a third level, the remains of a Roman house – a labyrinthine set of rooms that includes a dank Mithraic temple of the late second century. In the temple is a statue of Mithras slaying a bull and the seats upon which

the worshippers sat during their ceremonies.

Santa Croce in Gerusalemme

Follow Viale Carlo Felice from San Giovanni in Laterano to Piazza Santa Croce in Gerusalemme (5min walk).

Daily 6.45am–7.30pm. Despite its later Renaissance and Baroque adornments, the church of Santa Croce in Gerusalemme feels very ancient – and it is, since it is supposed to stand on the site of the palace of Constantine’s mother St Helena. It houses the relics of the true cross she brought back from Jerusalem, stored in a surreal Mussolini-era chapel up some steps at the end of the left aisle. The church’s Renaissance apse frescoes show the discovery of the fragments, and are very fine indeed – a beautiful, naturalistic scene showing trees and mountains and St Helena at the centre. Steps behind lead down to the original level of Helena’s house – now a chapel dedicated to the saint and decorated with Renaissance mosaics.

Shops

Antiquetrade

Via del Boschetto 4 ☎06.4782.5539.

Antiques of all kinds and eras can turn up here; however, the speciality is fine old prints. Not especially cheap, but a satisfying place to browse through Rome’s history firsthand.

Il Giardino di Domenico Persiani

Via Torino 92 ☎06.488.3886. A

quiet garden filled to the brim with all sorts of creations of the ceramicist’s art. Everything from glazed tiles to full-sized copies of famous statuary. Pieces are made to order.

Panella

Via Merulana 54 ☎06.487.2435.

Long-established bakery that glories in the art of breadmaking and makes its own pasta too (which can be packaged to take home).

Cafés

Antico Caffè di Brasil

Via dei Serpenti 23 ☎06.488.2319.

Reliable old Monti stand-by that has been selling great coffee, snacks and cakes for around a century. There are a handful of seats and tables towards the back (beyond the antique iron coffee-roaster) should you want to take the weight off.

Palazzo del Freddo di Giovanni Fasso

Tues–Sun noon–midnight. A wonderful airy 1920s ice cream parlour. Brilliant fruit ice creams and great *frullati* too.

Restaurants

Baia Chia

Via Machiavelli 5 ☎06.679.2770. Daily 8pm–midnight. Moderately priced Sardinian restaurant that does

great fish dishes – try the fish baked in salt. Great sardo desserts too.

Alle Carrette

Via Madonna dei Monti 95

☎06.679.2770. Daily 8pm–midnight.

Inexpensive large pizzeria just up Via Cavour that normally has long queues for the exceptional pizza they serve here – plus the phenomenal desserts.

Trattoria Monti

Via di San Vito 13a ☎06.446.6573.

Daily except Mon noon–3pm & 7pm–11pm. Small family-run restaurant that specialises in the cuisine of the Marche region, which means hearty food from a short menu. As homely and friendly a restaurant as you could want – something places in this neighbourhood often aren't.

Bars

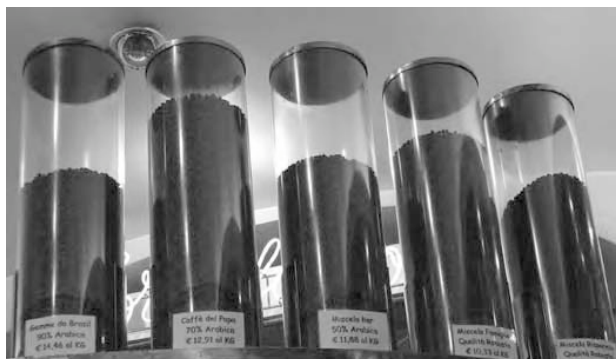
Druid's Den

Via San Martino ai Monti 28

☎06.4890.4781. Mon–Thurs & Sun 6pm–1.30am, Fri & Sat 6pm–3am.

Appealing Irish pub near Santa Maria Maggiore with a genuine Celtic feel (and owners). It has

▼ COFFEE BEANS, ANTICO CAFFÈ DI BRASIL





▲ MENU AT ENOTECA CAVOUR 313

a mixed expat/Italian clientele, and is not just for the home-sick. Cheap and lively, with occasional impromptu Celtic music.

Enoteca Cavour 313

Via Cavour 313 ☎06.678.5496.
Mon–Sat 12.30–2.30pm & 7.30pm–12.30am. A lovely old wine bar that makes a handy retreat after seeing the ancient sites. Lots of wines and delicious (though not cheap) snacks and salads.

Fiddler's Elbow

Via dell'Olmata 43 ☎06.487.2110.
Mon–Sat 5pm–1am, Sun 3pm–1.30am. One of the original Irish bars in Rome, one block closer to Santa Maria Maggiore than its rival, the *Druid's Den*, and larger, with perhaps a slightly less authentic feel.

Monti DOC

Via G. Lanza 93 ☎06.487.2696.
Tues–Fri 1–3.30pm & 7pm–1am, Sat & Sun 7pm–1am. Comfortable Santa Maria Maggiore neighbourhood wine bar with good food – cold

cuts and cheese, quiches, salads and veggie dishes.

Al Vino al Vino

Via dei Serpenti 19 ☎06.485.803. Daily 11.30am–1.30pm & 5pm–12.30am. The Monti district's most happening street offers this seriously good wine bar with a choice of over 500 labels, many by the glass. Snacks are generally Sicilian specialities.

Clubs and venues

Teatro dell'Opera di Roma

Piazza Beniamino Gigli 1
☎800.016.665. Nov–May box office daily 9am–4.30pm; English spoken; summer season July–Aug. Nobody compares it to Milan's La Scala, but cheap tickets are a lot easier to come by at Rome's opera house, and important singers do sometimes perform here. Expect to pay at least €8, and up to €119. If you buy the very cheapest tickets, bring some high-powered binoculars, as you'll need them in order to see anything at all.

The Villa Borghese and north of the centre

During the Renaissance, the market gardens and olive groves north of the city walls were appropriated as summer estates for Rome's wealthy elite, particularly those affiliated to the papal court. One of the most notable of these estates, the Villa Borghese, was the summer playground of the Borghese family and is now a public park, home to two of Rome's best museums: the unmissable Galleria Borghese, housing a resplendent art collection, and the Villa Giulia, built by Pope Julius III for his summer repose and now the National Etruscan Museum. North of Villa Borghese stretch Rome's nineteenth- and early twentieth-century residential districts – not of much interest in themselves except perhaps for the Mussolini-era Foro Italico, which is worth visiting either to see Roma or Lazio play at its Olympic Stadium, or simply to wander around the grandiose statues, avenues and mosaics.

Villa Borghese

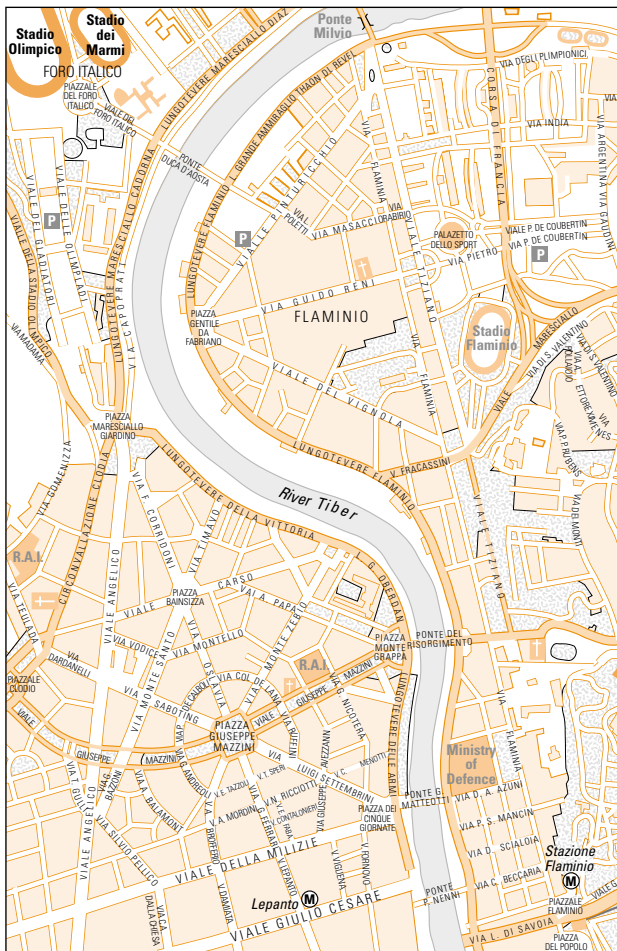
The vast green expanse of the Villa Borghese – accessible by way of the Pincio Gardens, or from entrances at the top of Via Veneto or Via Pinciana – is about as near as you can get to peace in the city centre. The beautiful landscaped grounds and palace were designed for Cardinal Scipione Borghese in 1605 and bought by the city at the turn of the nineteenth century. There are plenty of attractions for those who want to do more than just stroll or sunbathe: a tiny boating lake, a zoo and some of the city's finest museums (see below). Stop also at the equestrian ring of the Galoppatoio, just beyond the Pincio Gardens, which is home to a large hot-air balloon that gives twenty minutes' worth of one of the best views of the city centre you'll find (daily 9.30am–dusk).

Bioparco

Via del Giardino Zoologico, Villa Borghese ☎06.360.8211, @www.bioparco.it. Daily 9.30am–5pm. €8 adults, €6 4–12s. Rome's zoo was once a pretty depressing place but it's now much improved – renamed the “Bioparco” and now



▲ STATUE OUTSIDE THE GALLERIA BORGHESE



focusing on conservation and education while still providing the usual animals kids are after. There's also a natural history museum next door – the Museo Civico di Zoologia (same hours) – and often face-painting at weekends.

Museo e Galleria Borghese

Piazza le Scipione Borghese 5

☎06.32.810, 🌐www.galleriaborghese.it. Tues–Sun 9am–7pm; pre-booked

visits are obligatory, as a limited number of people are allowed in every 2hr. Mon–Fri 9am–7pm, Sat 9am–1pm. €8.50. Cardinal Scipione Borghese was a shrewd and prodigious patron of the arts and his superb collection is open to the public in the Museo e Galleria Borghese, formerly the family summer house. The **ground floor** contains sculpture, a mixture of ancient Roman items and seventeenth-century works,



PLACES

The Villa Borghese and north of the centre

roughly linked together with late eighteenth-century ceiling paintings showing scenes from the Trojan War. Apart from the first room, which has as its centrepiece Canova's famous statue of Pauline Borghese posed as Venus, with flimsy drapery that leaves little to the imagination, the focus is really on Bernini, whose sculptures are the highlight of almost every room. The face of his marvellous statue of

David is a self-portrait, said to have been carved with the help of a mirror held by Scipione Borghese himself. Other Bernini highlights include his dramatic, poised *Apollo and Daphne*; *The Rape of Proserpine* dating from 1622, a coolly virtuosic work that shows in melodramatic form the abduction of the beautiful nymph Proserpine; as well as a larger-than-life statue of Aeneas, carrying his



▲ BERNINI'S RAPE OF PROSERPINE, GALLERIA BORGHESE

father, Anchises, out of the burning city of Troy, sculpted by both Bernini and his then 15-year-old son in 1613. There are paintings, too, including notable works such as Caravaggio's *David Holding the Head of Goliath*, and a self-portrait as *Sick Bacchus*.

The bulk of the paintings, however, reside upstairs, in the first-floor **Pinacoteca**, one of the richest collections of paintings in the world, although unfortunately you're only allowed half an hour up here before having to leave. Among many, there are canvases by Raphael, his teacher Perugino and other masters of the Umbrian school from the late fifteenth and early sixteenth centuries, not least Raphael's *Deposition*. Look also for the *Lady with a Unicorn*, and *Portrait of a Man*, both also by Raphael, and, over the door, a copy of the artist's portrait of a tired-out Julius II, painted in 1513, the last year of the pope's life. There's also a delicate *Venus and Cupid with a Honeycomb* by Cranach,

and Lorenzo Lotto's touching *Portrait of a Man*, a painting of Diana by Domenichino showing the goddess and her attendants celebrating and doing a bit of target practice, and finally works by Bellini and the other Venetians of the early 1500s, including Titian's *Sacred and Profane Love*, painted in 1514 to celebrate the marriage of the Venetian noble Nicolo Aurelio. Check out also the Gallery of Lanfranco, at the back of the building, where there are a series of self-portraits done by Bernini at various stages of his long life and a lifelike bust of Cardinal Scipione executed by Bernini in 1632, portraying him as the worldly connoisseur of fine art and fine living that he was.

Galleria Nazionale d'Arte Moderna

Via delle Belle Arti 131 @www.gnam.arti.beniculturali.it. Tues–Sun 8.30am–7.30pm. €6.50. Rome's museum of modern art is probably the least enticing of the Villa Borghese's museums – a lumbering, Neoclassical building that houses a collection of nineteenth- and twentieth-century Italian (and a few foreign) names. However, it can make a refreshing change after several days of having the senses bombarded with Etruscan, Roman and Renaissance art. The nineteenth-century collection contains a splendid range of paintings by the Tuscan Impressionists (the Macchiaoli school), as well as works by Courbet, Van Gogh and Cezanne. The twentieth-century collection features work by Modigliani, de Chirico, Giacomo Balla, Boccioni and other Futurists, along with the odd Mondrian and Klimt, plus some postwar canvases by the likes of Rothko, Pollock and Cy

Twombly, Rome's own American artist, who lived in the city most of his life.

Museo Nazionale Etrusco di Villa Giulia

Piazzale Villa Giulia 9. Tues–Sun 8.30am–7.30pm. €4. The Villa Giulia is a harmonious collection of courtyards, loggias, gardens and temples put together in a playful Mannerist style for Pope Julius III in the mid-sixteenth century. It now houses the Museo Nazionale Etrusco di Villa Giulia, the world's primary collection of Etruscan treasures (along with the Etruscan collection in the Vatican). Not much is known about the Etruscans, but they were a creative and civilized people, evidenced here by a wealth of sensual sculpture, jewellery and art. They were also deeply religious and much of the collection focuses on preparing for the afterlife. The most famous exhibit is the remarkable *Sarcophagus of the Married Couple* (in the

octagonal room in the east wing) – a touchingly lifelike portrayal of a husband and wife lying on a couch. It dates from the sixth century BC and was discovered in the tombs of Cerveteri. Look also at the delicate and beautiful Cistae – drum-like objects, engraved and adorned with figures, that were supposed to hold all the things needed for the care of the body after death – and, in the same room, marvellously intricate pieces of gold jewellery, delicately worked into tiny horses, birds, camels and other animals, as well as mirrors, candelabra, religious statues (votive offerings designed to appease the gods). Further on you'll find a drinking horn in the shape of a dog's head that is so lifelike you almost expect it to bark; a holmos, or small table, to which the maker attached 24 little pendants around the edge; and a bronze disc breastplate from the seventh century BC decorated with a weird, almost modern abstract pattern of galloping creatures.

Foro Italico

Bus #32 (Ple. M. Giardino), 271 (Ple. M. Diaz), 280 (P. Mancini), Tram #2 (P. Mancini). The Foro Italico sports complex is one of the few parts of Rome to survive intact pretty much the way Mussolini planned it. The centrepiece is perhaps the Ponte Duca di Aosta, which connects Foro Italico to the town side of the river, and is headed by a white marble obelisk capped with a gold pyramid that is engraved MUSSOLINI DUX in beautiful 1930s calligraphy. Beyond the bridge, an avenue patched with mosaics revering the Duce leads up to a fountain surrounded by more mosaics of muscle-bound figures revelling



▲ ETRUSCAN VOTIVE STATUE, VILLA GIULIA



▲ STADIO DEI MARMI, FORO ITALICO

in healthful sporting activities. Either side of the fountain are the two main stadiums: the larger of the two, the Stadio Olimpico on the left, was used for the Olympic Games in 1960 and is still the venue for Rome's two soccer teams (see box); the smaller, the Stadio dei

Marmi ("stadium of marbles"), is ringed by sixty great male statues, groins modestly hidden by fig leaves, in a variety of elegantly macho poses – each representing both a sport and a province of Italy.

Clubs

Piper

Via Tagliamento 9 ☎06.855.5398.

Established in the Seventies by cult singer Patty Pravo, Piper has different nightly events (fashion shows, screenings, parties, gigs and the like) and a smart-but-casual mixed-aged crowd. Music varies hugely, as do entrance prices, depending on the night. Its summer venue, from the end of May to the beginning of September, is by the sea at the AcquaPiper di Guidonia, Via Maremmiana, before the 23.9km marker (☎0774.326.538).

Football at the Stadio Olimpico

Rome's two principal football teams, Roma and Lazio, both play at the Stadio Olimpico, on Via del Foro Italico, on alternate Sundays from September to May (see p.147 for travel details). Bear in mind that the stadium has a capacity 100,000, and at most games, except perhaps Roma–Lazio clashes, you should be able to get a ticket for all but the cheapest seats on the night.

Lazio @www.sslazio.it. To book ahead, try Lazio Point, Via Farini 34 (Mon–Sat 9am–7pm; ☎06.482.6768), the Lazio ticket office (☎06.323.7333), or the stadium itself. Lazio supporters traditionally occupy the Curva Nord end of the ground (colours blue and white; symbol, the eagle), where you can get seats for around €15; seats in the *distinti*, or corners of the ground, or the *tribuna*, along the sides, are more expensive; reckon on paying as much as €85 for a reasonable *tribuna* ticket.

Roma @www.asromacalcio.it. The As Roma Store sells tickets, as well as fan supplies (Piazza Colonna 360 ☎06.678.6514), or go to Orbis at Piazza Esquilino 37 (Mon–Sat 9.30am–1pm & 4–7.30pm; ☎006.482.7403, no credit cards). Fans of Roma (symbol, the wolf; colours red and yellow) occupy the Curva Sud, which is usually completely sold out to season-ticket holders, making a visit to a Roma game a slightly more expensive business, since the cheapest seat you'll find will be in the *distinti*, at about €20.

Trastevere and the Janiculum Hill

Across the river from the centre of town, the district of Trastevere (the name means literally “across the Tiber”) was the artisan area of the city in classical times, neatly placed for the trade that came upriver from Ostia. Outside the city walls, it was for centuries heavily populated by immigrants, and this uniqueness and separation lent the neighbourhood a strong identity that lasted well into this century. Nowadays the area is a long way from its working-class roots, and although you’re still likely to hear Trastevere’s strong Roman dialect here, you’ll probably also bump into some of its many foreign residents, lured by its charming narrow streets and closeted squares. It is among the more pleasant places to stroll in Rome at any time of day, but it’s particularly lively come the evening, when its many restaurants and clubs are in full swing. During the day, be sure also to take in the Janiculum Hill, just above Trastevere, which has one or two sights, but which also gives wonderful views over the rest of the city.

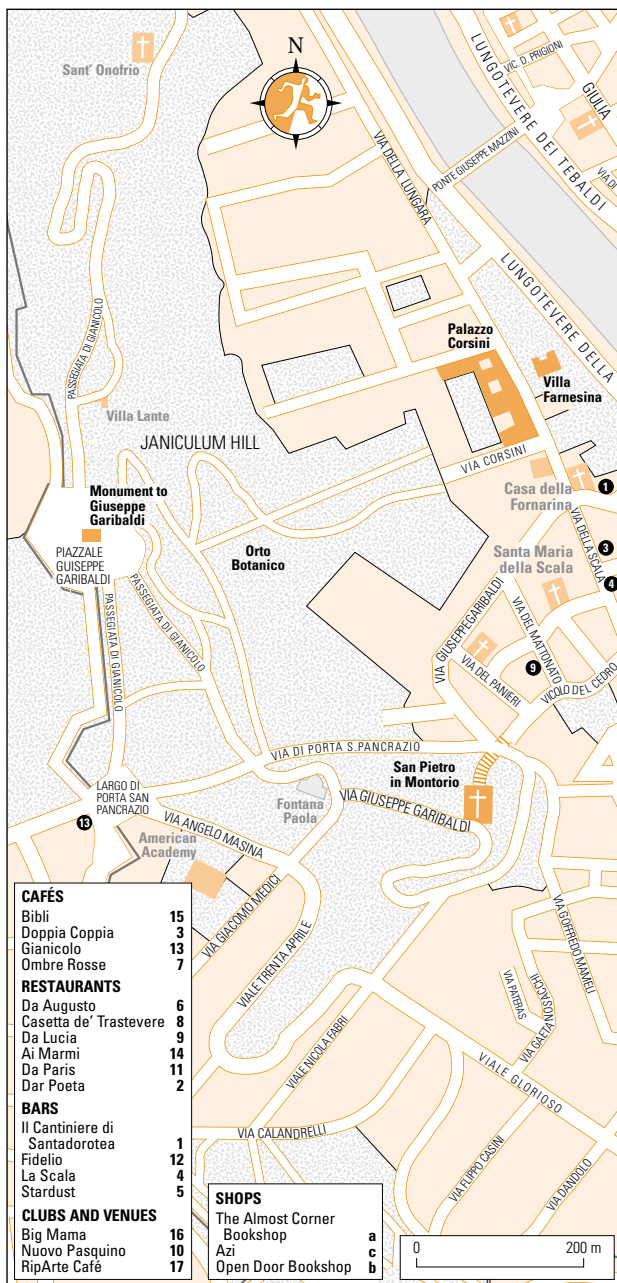
Porta Portese market

On a Sunday it’s worth approaching Trastevere from the south, walking over the Ponte Sublicio to Porta Portese, from which the Porta Portese flea market stretches down Via Portuense to Trastevere train station in a congested medley of antiques, old motor spares, cheap clothing, trendy clothing, cheap and trendy clothing, and assorted junk. Haggling is the rule, and keep a good hold of your wallet or purse. Come early if you want to buy, or even move – most of the bargains have gone by 10am, by which time the crush of people can be intense.

San Francesco a Ripa

Piazza San Francesco d’Assisi. Daily

7am–noon & 4–7.30pm. The fairly ordinary church of San Francesco a Ripa is best known for two things: the fact that St Francis himself once stayed here – you can see the actual room he stayed in if you’re lucky enough to find it open – and the writhing, orgasmic statue of a minor saint, the Blessed Ludovica Albertoni, sculpted by Bernini towards the end of his career. As a work of Baroque sauciness, it bears comparison with his more famous *Ecstasy of St Theresa* in the church of Santa Maria in Vittoria (see p.127); indeed it’s perhaps even more shameless in its depiction of an earthily realised divine ecstasy – the woman is actually kneading her breasts.





Santa Cecilia in Trastevere

Daily 9.30am–1pm & 4–7.15pm. Crypt excavations €2.50. Cavellini fresco Mon–Sat 10.15am–12.15pm, Sun 11.15am–12.15pm; €2.50. In its own quiet piazza off Via Anicia, the church of Santa Cecilia in Trastevere was originally built over the site of the second-century home of St Cecilia, who was – along with her husband – persecuted for her Christian beliefs. The story has it that Cecilia was locked in the caldarium of her own baths for several days but refused to die, singing her way through the ordeal (Cecilia is patron saint of music). Her head was finally half hacked off with an axe, though it took several blows before she died. Below the high altar, under a Gothic baldachino, Stefano Maderno's limp, almost modern, statue of the saint shows her incorruptible body as it was found when exhumed in 1599, with three deep cuts in her neck – a fragile, intensely human piece of work that has helped make Cecilia one of the most revered Roman saints. Downstairs, excavations of the baths and the rest of the Roman house are on view in the crypt. But more alluring by far is the singing gallery above the nave of the church (ring the bell to the left of the church door to get in), where Pietro Cavallini's

late thirteenth-century fresco of the *Last Judgement* – all that remains of the decoration that once covered the entire church – is a powerful, amazingly naturalistic piece of work for its time, centring on Christ in quiet, meditative majesty, flanked by angels.

Santa Maria in Trastevere

Daily 7am–9pm. In the heart of old Trastevere, Piazza Santa Maria in Trastevere is named after the church in its northwest corner – Santa Maria in Trastevere. Held to be the first Christian place of worship in Rome, it was built on a site where a fountain of oil is said to have sprung on the day of Christ's birth. The greater part of the structure now dates from 1140, after a rebuilding by Innocent II, a pope from Trastevere. Nowadays people come for the church's mosaics, which are among the city's most impressive: mostly Byzantine-inspired works depicting a solemn yet sensitive parade of saints thronged around Christ and Mary – the *Coronation of the Virgin* – beneath which are scenes from her life by the Santa Cecilia artist, Pietro Cavallini. Beneath the high altar on the right, an inscription – “FONS OLIO” – marks the spot where the oil is supposed to have sprung up.

▼ STATUE OF SANTA CECILIA, SANTA CECILIA IN TRASTEVERE





▲ SANTA MARIA IN TRASTEVERE

Palazzo Corsini

Via della Lungara 10 @www.galleriaborghese.it. Tues–Sun 8.30am–7.30pm. €4. Housed in the Palazzo Corsini, the Galleria Nazionale d'Arte di Palazzo Corsini, sister gallery to the one in Palazzo Barberini (see p.123), is an unexpected cultural attraction on this side of the river, a rather highbrow collection, perhaps of more interest to the art historian than the layperson, but with works by Rubens, Van Dyck, Guido Reni and Caravaggio among its highlights. Most of

the paintings were collected by Neri Corsini, nephew of Pope Clement XII, and include a famous portrayal of *Salome with the Head of St John the Baptist* by Guido Reni, and *Prometheus Chained* by Salvatore Rosa – the latter one of the most vivid and detailed expositions of human internal anatomy you'll see. You can also visit the chambers of Queen Christina, who renounced Protestantism and, with it, the Swedish throne in 1655, and brought her library and fortune to Rome – she died, here in the palace, in 1689, and is one of only three women to be buried in St Peter's. Also worth a look is the curious Aldobrandini Throne, thought to be a Roman copy of an Etruscan throne of the second or first century. Made of marble, its back is carved with warriors in armour and helmets, below which is a boar hunt, with wild boars the size of horses pursued by hunters.

The Orto Botanico

Entrance opposite Palazzo Corsini. Tues–Sat 9.30am–6.30pm. €2.07.

The Orto Botanico occupies the eastern side of the Janiculum Hill – after Padua's

▼ PALAZZO CORSINI



botanical gardens, the most important in Italy. It's a pleasantly neglected expanse these days, a low-key bucolic treat in the heart of Rome. You can clamber up to high stands of bamboo and ferns cut by rivulets of water, stroll through a wood of century-old oaks, cedars and conifers, and relax in a grove of acclimatized palm trees. There's also a herbal garden with medicinal plants, a collection of orchids that bloom in springtime and early summer, and a garden of aromatic herbs put together for the blind; the plants can be identified by their smell or touch, and are accompanied by signs in braille. The garden also has the distinction of being home to one of the oldest plane trees in Rome, between 350 and 400 years old, situated close by the slightly decrepit monumental staircase.

Villa Farnesina

Via della Lungara 230 @www.lincci.it. **Mon–Sat 9am–1pm. €5.** The early sixteenth-century Villa Farnesina was built by Baldassare Peruzzi for the Siennese banker Agostino Chigi. It's one of the earliest Renaissance villas and its opulent rooms are decorated with frescoes by some of the masters of the period. Most people come to view the Raphael-designed painting of *Cupid and Psyche* in the now glassed-in loggia, completed in 1517 by the artist's assistants. The painter and art historian Vasari claims Raphael didn't complete the work because his infatuation with his mistress – “La Fornarina”, whose father's bakery was situated nearby – was making it difficult to concentrate. Nonetheless it's mightily impressive: a flowing, animated work bursting with

muscular men and bare-bosomed women. Although the only part Raphael is said to have completed is the female figure with her back turned on the lunette (to the right of the door leading out to the east). He did, however, apparently manage to finish the Galatea in the room next door – a mixed bag of bucolic country scenes interspersed with Galatea on her scallop-shell chariot and a giant head (once said to have been painted by Michelangelo) in one of the lunettes. The ceiling illustrates Chigi's horoscope constellations, frescoed by the architect of the building, Peruzzi, who also decorated the upstairs Salone delle Prospettive, where trompe l'oeil balconies give views onto contemporary Rome – one of the earliest examples of the technique.

The Janiculum Hill

It's about a fifteen-minute walk up Via Garibaldi from Piazza di Sant'Egidio to the summit of



▲ GARIBALDI MONUMENT, JANICULUM HILL

the Janiculum Hill – not one of the original seven hills of Rome, but the one with the best and most accessible views of the centre. Follow Vicolo del Cedro from Via della Scala and take the steps up from the end, cross the main road, and continue on the steps that lead up to San Pietro in Montorio, best known – and worth stopping off for – for the Renaissance architect Bramante’s little Tempietto in its courtyard. Head up from here to the Passeggiata del Gianicolo and follow the ridge to Piazzale Garibaldi, where there’s an equestrian monument to Garibaldi – an ostentatious work from 1895. Just below is the spot from which a cannon is fired at noon each day for Romans to check their watches. Further on, the statue of Anita Garibaldi recalls the important part she played in an encounter with the French in 1849 – a fiery, melodramatic work which also marks her grave. Spread out before her are some of the best views over the city.

Shops

The Almost Corner Bookshop

Via del Moro 45 ☎06.583.6942. Of all Rome’s English bookshops, this is perhaps the best bet – almost certainly has the very latest titles on your must-read list.

Azi

Via San Francesco a Ripa 170 ☎06.588.3303 & Via Manara 7 ☎06.581.8699. Trendy, generally high-tech treasures for the home in what is a truly unique shop – in two locations, around the corner from each other in Trastevere.



▲ OMBRE ROSSE

Open Door Bookshop

Via della Lungaretta 23 ☎06.589.6478.

Although they do have some new titles, especially those having to do with Rome and Roman history, used books dominate the shelves at this friendly Trastevere bookshop.

Cafés

Bibli

Via dei Fienaroli 28 ☎06.588.4097.

Café and bookstore that only has a small selection of English books, but it does have Internet access, and a helpful bulletin board with many ads in English for those looking for work, apartments, etc. Good food too.

Doppia Coppia

Via della Scala 51 ☎06.581.3174.

This Sicilian-owned Trastevere joint has some of the very best ice cream in town. Sublime consistency and unusual flavours like cinnamon and cassata. The amarena and coconut are also great.

Gianicolo

Piazza Aurelia 5 ☎06.580.6275.

Ordinary bar that serves a

good selection of academics and media stars from the nearby American Academy. A good place to stop for a beer and a panino after climbing the hill.

Ombre Rosse

Piazza Sant'Egidio 12 ☎06.588.4155.

This has become something of a Trastevere institution, especially for a morning cappuccino, but also for interesting light meals. A great place to people-watch.

Restaurants

Da Augusto

Piazza de Renzi 15 ☎06.580.3798.

Mon–Sat noon–3pm & 8–11pm.

Diner-style Trastevere stand-by serving Roman basics in an unpretentious, bustling atmosphere. Not haute cuisine, but decent, hearty Roman cooking.

▼ DA PARIS



Casetta de' Trastevere

Piazza de' Renzi 31a/32

☎06.580.0158. Tues–Sun noon–3.30pm & 7pm–1am. A

traditional Trastevere eatery in every way. Beautiful setting, good food – try the delicious spaghetti alle vongole – and low prices.

Da Lucia

Vicolo del Mettonate 2 ☎06.580.3601.

Tues–Sun noon–3pm & 7.30–11.30pm. Nice old Roman

trattoria that is the best place for summer outdoor dining in Trastevere. *Spaghetti cacio e pepe* is the great speciality here – get there early for a table outside.

Ai Marmi

Viale Trastevere 53/59 ☎06.580.0919.

Thurs–Tues 6.30pm–2.30am.

Moderately priced restaurant, nicknamed “the mortuary” because of its stark interior and marble tables, and serving unique *supplì al telefono* (so named because of the string of mozzarella it forms when you take a bite), fresh *baccalà* and the best pizza in Trastevere.

Da Paris

Piazza San Callisto 7a ☎06.581.5378.

Tues–Sat noon–3pm & 8–11.30pm, Sun noon–3pm. Moderately

priced Roman Jewish cookery in one of Trastevere’s most atmospheric piazzas. Lots of traditional dishes on the menu – *abbachio*, *carciofi alla giudea* and *suchlike*.

Dar Poeta

Vicolo del Bologna ☎06.588.8256.

Tues–Sun 7.30pm–1am. A great

Trastevere pizzeria, long established, and with a reputation for pizzas that are a tad thicker than the traditional Roman variety. Good beer too, and a nice puppy atmosphere.

Bars

Il Cantiniere di Santa Dorotea

Via di Santa Dorotea 9 ☎06.581.9025.

Wed–Mon 7pm–2am. In the heart of Trastevere, near Piazza Trilussa, this place has some great wines and a range of delicious snacks. The cosy decor is part Parisian, part Roman, with tables outside, too.

Fidelio

Via degli Stefaneschi 3/7

☎06.9784.1585. Daily 6pm–3am. Just behind Piazza Sonino in Trastevere, a creakingly old *vineria* that does good traditional food too.

La Scala

Piazza della Scala 60 ☎06.580.3763.

Daily noon–2am. Perhaps the most popular Trastevere *birreria* – big, bustling and crowded. Food too and occasional (dire) music.

Stardust

Vicolo de' Renzi 4 ☎06.5832.0875.

Mon–Sat 3.30pm–2am, Sun noon–2am. One of Trastevere's cosiest night-time haunts, with good food as well as drink, including a buffet brunch on weekends between noon and

4.30pm. Just the place, too, for all-night partying, with regular live jazz.

Clubs and venues

Big Mama

Vicolo San Francesco a Ripa 18

☎06.581.2551. Membership €6 a month, €13 a year, extra for star attractions. Fri & Sat concerts require annual membership. Trastevere-based jazz/blues club of long standing, hosting nightly acts.

Nuovo Pasquino

Piazza Sant'Egidio 10 ☎06.580.3622.

Tickets €6.20. Long established in Trastevere as Rome's premier English-language cinema, with three screens showing recent general releases and the odd indie. The programme changes every Friday, and they also mount their own mini-festivals from time to time.

RipArte Café

Via Orti di Trastevere 7 ☎06.586.1852.

€15 and up. Live music at 11pm every evening in an elegantly modern environment, where you can also eat. A current favourite with a lot of people, so reserve ahead.

The Vatican City

Situated on the west bank of the Tiber, just across from the city centre, the Vatican City has been a sovereign state since 1929, and its 1000 inhabitants have their own radio station, daily newspaper, postal service, and indeed security service, in the colourfully dressed Swiss Guards. It's believed that St Peter was buried in a pagan cemetery on the Vatican hill, giving rise to the building of a basilica to venerate his name and the siting of the headquarters of the Catholic Church here. Stretching north from St Peter's are the Renaissance papal palaces which are now home to the Vatican Museums – quite simply, the largest, richest, most compelling and perhaps most exhausting museum complex in the world. The other main Vatican sight worth visiting is the Castel Sant'Angelo on the riverside, a huge fortress which once harboured the popes in times of danger. Apart from visiting the main attractions, you wouldn't know at any point that you had left Rome and entered the Vatican; indeed the area around it, known as the Borgo, is one of the most cosmopolitan districts – full of mid-range hotels, restaurants and scurrying tourists and pilgrims.

Castel Sant'Angelo

Tues–Sun 9am–8pm. €6.50; free guided tours in English Sat & Sun 4:30pm.

The great circular hulk of the Castel Sant'Angelo marks the edge of the Vatican, designed and built by Hadrian as his own mausoleum. Renamed in the sixth century (when Pope Gregory the Great witnessed a vision of St Michael here that ended a terrible plague), the papal authorities converted the building for use as a fortress and built a passageway to link it with the Vatican as a refuge in times of siege or invasion. Inside, a spiral ramp leads up into the

centre of the mausoleum, over a drawbridge, to the main level at the top, where a small palace was built to house the papal residents in appropriate splendour. Pope Paul III had some especially fine renovations made, including the beautiful Sala Paolina. The gilded ceiling here displays the Farnese family arms,



▲ CASTEL SANT'ANGELO AND PONTE VITTORIO EMANUELE II

Vatican postcards

If you want to send a postcard with a Vatican stamp, there are Vatican post offices on the north side of Piazza San Pietro (look out for the blue post boxes) and inside the Vatican Museums.

and you'll also notice Paul III's personal motto, *Festina Lenta* ("Make haste slowly"), scattered throughout the ceilings and in various corners of all his rooms. Elsewhere, rooms hold swords, armour, guns and the like, others are lavishly decorated (don't miss the bathroom of Clement VII on the second floor, with its prototype hot and cold water taps and mildly erotic frescoes). Below are dungeons and store-rooms which can be glimpsed from the spiralling ramp, testament to the castle's grisly past as the city's most notorious Renaissance prison. From the quiet bar upstairs you'll also get one of the best views of Rome and excellent coffee.

Piazza San Pietro

Perhaps the most famous of Rome's many piazzas, Bernini's Piazza San Pietro doesn't disappoint, although its size isn't really apparent until you're right on top of it, its colonnade arms symbolically welcoming the world into the lap of the Catholic Church. The obelisk in the centre was brought to Rome by Caligula in 36 AD, and was moved here in 1586, when Sixtus V ordered that it be erected in front of the basilica, a task that took four months and was apparently done in silence, on pain of death. The matching fountains on either side are the work of Carlo Maderno (on the right) and Bernini (on the left). In between the obelisk and each

fountain, a circular stone set into the pavement marks the focal points of an ellipse, from which the four rows of columns on the perimeter of the piazza line up perfectly, making the colonnade appear to be supported by a single line of columns.

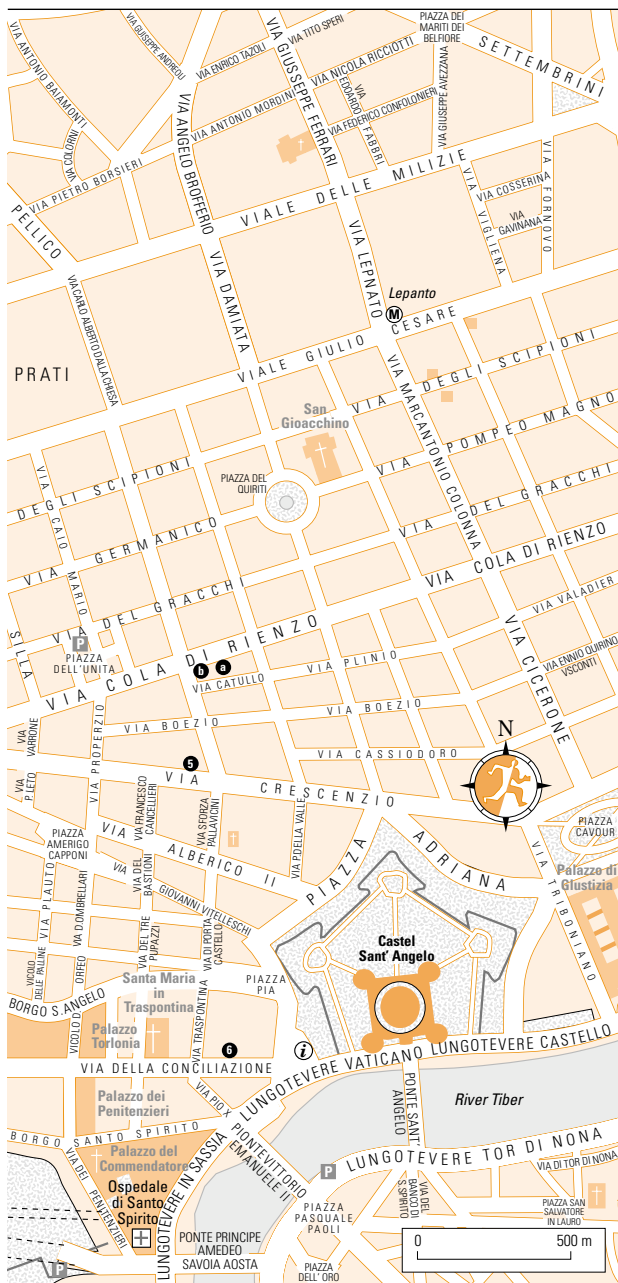
Basilica di San St Peter's

Daily: summer 7am–7pm; winter 7am–6pm. Strict dress code – no shorts or bare shoulders. The Basilica di San Pietro, better known to many as St Peter's, is the principal shrine of the Catholic Church, built on the site of St Peter's tomb, and worked on by the greatest Italian architects of the sixteenth and seventeenth centuries. Inside on the right is Michelangelo's graceful *Pietà*, completed when he was just 24. Following an attack by a vandal, it sits behind glass, strangely remote from the life of the rest of the building. Further into the church, the dome is breathtakingly imposing, rising high above the

▼ PIAZZA SAN PIETRO







Papal audiences

Papal audiences with the general public happen once a week, usually on Wednesdays at 11am in the Audiences Room, although in July and August they move to the pope's summer residence in the town of Castel Gandolfo. It's often possible to get a place if you apply not more than a month and not less than two days in advance, by sending a fax with your name, your home address, your Rome address and your preferred date of audience, to the Prefettura della Casa Pontificia ☎06.6988.3273, ☎06.6988.5863). Alternatively many tour operators will arrange audiences for a fee.

supposed site of St Peter's tomb. With a diameter of 41.5 metres it is Rome's largest dome, supported by four enormous piers, decorated with reliefs depicting the basilica's so-called "major relics": St Veronica's handkerchief, which was used to wipe the face of Christ; the lance of St Longinus, which pierced Christ's side; and a piece of the True Cross. On the right side of the nave is the bronze statue of St Peter, its right foot polished smooth by the attentions of pilgrims. Bronze was also the material used in Bernini's 26m-high baldacchino, cast out of 927 tonnes of metal removed from the Pantheon roof in 1633. To modern eyes, it's an almost grotesque piece of work,

with its wild spiralling columns copied from columns in the Constantine basilica. Bernini's feverish sculpting decorates the apse too, his bronze *Cattedra* enclosing the supposed chair of St Peter, though more interesting is his monument to Alexander VII in the south transept, with its winged skeleton struggling underneath the heavy marble drapes, upon which the Chigi pope is kneeling in prayer.

An entrance off the aisle leads to the steeply priced **Treasury** (daily: summer 9am–6pm; winter 9am–5pm; €4), while back at the central crossing, steps lead down to the **Grottoes** (daily: summer 8am–6pm; winter 7am–5pm), where a good number of popes are buried, though to be honest they are particularly interesting. Far better is the ascent to the **roof and dome** (daily: May–Sept 8am–6pm; Oct–April 8am–5pm; €5 with lift, €4 using the stairs); the entrance is in the northern courtyard between the church and the Vatican Palace, on your way out as you exit through the crypt. The views from the gallery around the interior of the dome give you a sense of the enormity of the church, and from there the roof grants views from behind the huge statues onto the piazza below, before the (challenging) ascent to the



▲ STATUE OF ST PETER

lantern at the top of the dome, from which the views over the city are as glorious as you'd expect.

The Vatican Gardens

One guided 2hr tour a day Mon, Tues & Thurs–Sat 10am; €12. Tickets must be bought a few days ahead from the Vatican Information Office in Piazza San Pietro Mon–Sat 8.30am–6pm; ☎06.6988.4466. The nice thing about the Vatican Gardens is that you get a better idea of the Vatican as a city-state than you

do from just visiting St Peter's and the museums. The views of St Peter's and the Sistine Chapel are fine from here, and the gardens are punctuated by the Vatican's more matter-of-fact buildings – its radio mast, railway station and suchlike. The gardens themselves are superb, around sixty acres in all and very lush and green. Tours take in a formally planted Italian garden, Pius IV's pretty summer house, the Villa Pia, set in a small round courtyard, now the papal

Visiting the Vatican Museums

Viale Vaticano 13 @ www.vatican.va. Nov–March Mon–Sat 8.45am–12.20pm, last exit 1.45pm; rest of year Mon–Fri 8.45am–3.20pm, last exit 4.45pm & Sat 8.45am–12.20pm, last exit 1.20pm. €12, reduced rate €8. Closed Sun, national and religious holidays, except the last Sunday of each month when admission is free.

If you have found any of Rome's other museums disappointing, the Vatican is probably the reason why: so much booty from the city's history has ended up here, and so many of the Renaissance's finest artists were in the employ of the pope, that, not surprisingly, the result is a set of museums which put most other European collections to shame. As its name suggests, the complex actually holds a collection of museums on very diverse subjects – displays of classical statuary, Renaissance painting, Etruscan relics, Egyptian artefacts, not to mention the furnishings and decoration of the building itself. There's no point in trying to see everything, at least not on one visit, and the only features you really shouldn't miss are the Raphael Stanze and the Sistine Chapel. Above all, decide how long you want to spend here, and what you want to see, before you start; you could spend anything from an hour to the better part of a day here, and it's easy to collapse from museum fatigue before you've even got to your main target of interest.



academy of sciences, as well various fountains, belvederes, shady nooks and tranquil pools.

Museo Pio-Clementino

Vatican Museums. To the left of the entrance, the small Museo Pio-Clementino and its octagonal courtyard is home to some of the best of the Vatican's classical statuary, including two statues that influenced Renaissance artists more than any others – the serene *Apollo Belvedere*, a Roman copy of a fourth-century BC original, and the first century BC *Laocoön*. The former is generally thought to be a near-perfect example of male anatomy and was studied by Michelangelo; the latter depicts the prophetic Trojan priest being crushed by serpents for warning of the danger of the Trojan horse, and is perhaps the most famous classical statue ever.

▼ APOLLO BELVEDERE, MUSEO PIO-CLEMENTINO



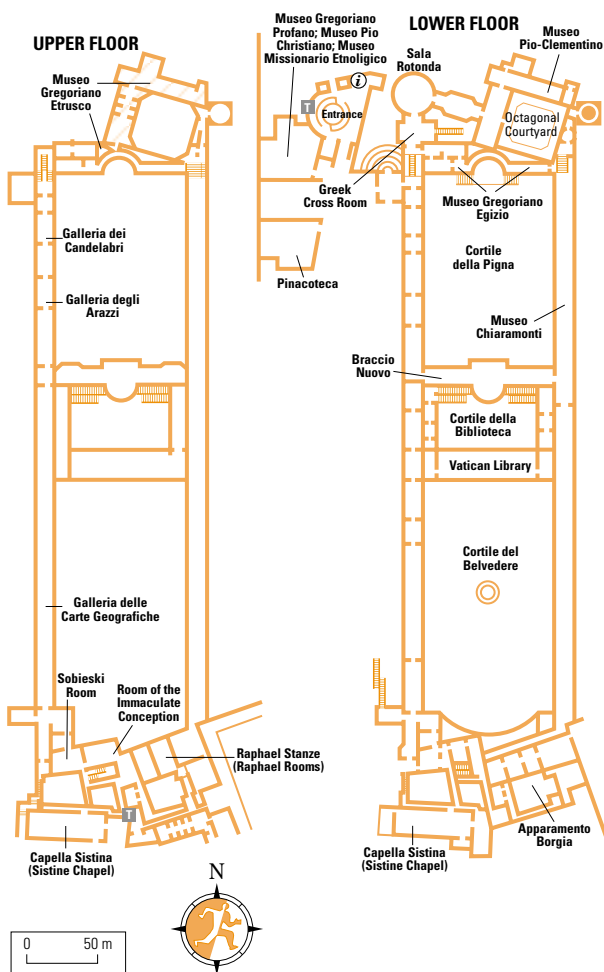
Museo Gregoriano Egizio

Vatican Museums. Not one of the Vatican's main highlights but the Museo Gregoriano Egizio holds a distinguished collection of ancient Egyptian artefacts. These include some vividly painted mummy cases (and two mummies), along with canopi, the alabaster vessels into which the entrails of the deceased were placed. There is also a partial reconstruction of the Temple of Serapis from Hadrian's Villa near Tivoli, along with another statue of his lover, Antinous, who drowned close to the original temple in Egypt and so inspired Hadrian to build his replica.

Museo Gregoriano Etrusco

Vatican Museums. The Museo Gregoriano Etrusco holds sculpture, funerary art and applied art from the sites of southern Etruria – a good complement to Rome's specialist Etruscan collection in the Villa Giulia, although you have to be keen on the Etruscans to visit both. Especially worth seeing are the finds from the Regolini-Galassi tomb, from the seventh century BC, discovered near Cerveteri, which contained the remains of three Etruscan nobles, two men and a woman; the breastplate of the woman and her huge fibia (clasp) are of gold. Take a look at the small ducks and lions with which they are decorated, fashioned in the almost microscopic beadwork for which Etruscan goldsmiths were famous. There's also armour, a bronze bedstead, a funeral chariot and a wagon, as well as a great number of enormous storage jars, in which food, oil and wine were contained for use in the afterlife.

THE VATICAN MUSEUMS



Galleria dei Candelabri and Galleria degli Arazzi

Vatican Museums. Outside the Etruscan Museum, a large monumental staircase leads back down to the Galleria dei Candelabri (Candelabra), the niches of which are adorned with huge candelabra

taken from Imperial Roman villas. This gallery is also stuffed with ancient sculpture, its most memorable piece being a copy of the famous statue of *Diana of Ephesus*, whose multiple breasts are, according to the Vatican official line, in fact bees' eggs.

Beyond here the Galleria degli Arazzi (Tapestries) has Belgian tapestries to designs by the school of Raphael and tapestries made in Rome at the Barberini workshops during the 1600s.

Galleria delle Carte Geografiche

Vatican Museums. The Galleria delle Carte Geografiche (Gallery of Maps) was decorated in the late sixteenth century at the behest of Pope Gregory XIII, to show all of Italy, the major islands in the Mediterranean, the papal possessions in France, as well as the Siege of Malta, the Battle of Lepanto and large-scale maps of the maritime republics of Venice and Genoa. Look also at the ceiling frescoes, illustrating scenes that took place in the area depicted in each adjacent map.

Braccio Nuovo and Museo Chiaramonti

Vatican Museums. The Braccio Nuovo and Museo Chiaramonti both hold classical sculpture, although be warned that they are the Vatican at its most overwhelming – close on a thousand statues crammed into two long galleries. The Braccio Nuovo was built in the early 1800s to display classical statuary that was particularly prized, and it contains, among other things, probably the most famous extant image of Augustus, and a bizarre-looking statue depicting the Nile, whose yearly flooding was essential to the fertility of the Egyptian soil. The 300-metre-long Chiaramonti gallery is especially unnerving, lined as it is with the chill marble busts of hundreds of nameless, blank-eyed ancient Romans, along with the odd deity. It pays to have a leisurely wander, for there are some real characters here: sour, thin-lipped

matrons with their hair tortured into pleats, curls and spirals; kids, caught in a sulk or mid-chortle; and ancient old men with flesh sagging and wrinkling to reveal the skull beneath.

Raphael Stanze (Raphael Rooms)

Vatican Museums. The Raphael Rooms formed the private apartments of Pope Julius II, and when he moved in here he commissioned Raphael to redecorate them in a style more in tune with the times. Raphael died in 1520 before the scheme was complete, but the two rooms that were painted by him, as well as others completed by pupils, stand as one of the highlights of the Renaissance. The Stanza di Eliodoro, the first room you come to, was painted by three of Raphael's students five years after his death, and is best known for its painting of the *Mass of Bolsena* which relates a miracle that occurred in the town in northern Lazio in the 1260s, and, on the window wall opposite, the *Deliverance of St Peter*, showing the saint being assisted in a jail-break by the Angel of the Lord. The other main room, the Stanza della Segnatura or Pope's study, was painted in the years 1508–11, when Raphael first came to Rome, and comes close to the peak of the painter's art. *The School of Athens*, on the near wall as you come in, steals the show, a representation of the triumph of scientific truth in which all the great minds from antiquity are represented. It pairs with the *Disputation of the Sacrament* opposite, which is a reassertion of religious dogma – an allegorical mass of popes, cardinals, bishops, doctors, and even the poet Dante.

Appartamento Borgia

Vatican Museums. Outside the Raphael Stanze, the Appartamento Borgia was inhabited by Julius II's hated predecessor, Alexander VI, and is nowadays host to a large collection of modern religious art, although its ceiling frescoes, the work of Pinturicchio in the years 1492–95, are really the main reason to visit.

Capella Sistina (Sistine Chapel)

Vatican Museums. Steps lead from the Raphael Rooms to the Sistine Chapel, a huge barn-like structure that serves as the pope's official private chapel and the scene of the conclaves of cardinals for the election of each new pontiff. The walls of the chapel were decorated by several prominent painters of the Renaissance – Pinturicchio, Perugino, Botticelli and Ghirlandaio – and would be studied very closely anywhere else. As it is, they are entirely overshadowed by Michelangelo's more famous **ceiling frescoes**,

commissioned by Pope Julius II in 1508, and, together with the painting of the *Last Judgement* on the altar wall, probably the most viewed paintings in the world. They depict scenes from the Old Testament, from the *Creation of Light* at the altar end to *The Drunkenness of Noah* over the door. Julius II lived only a few months after the Sistine Chapel ceiling was finished, but the fame of the work he had commissioned soon spread far and wide. Certainly, it's staggeringly impressive, all the more so for its recent restoration, which has lifted centuries of accumulated soot and candle grime off the paintings to reveal a much brighter, more vivid painting than anyone thought existed. The restorers have also been able to chart the progress of Michelangelo as he moved across the vault. Each day a fresh layer of plaster would have been laid, on which Michelangelo would have had around eight hours or so to paint before it dried. Comparing the different areas of plaster, it seems

Julius II and the Sistine Chapel ceiling

The pope responsible for the Sistine Chapel ceiling, Julius II, was an avid collector and patron of the arts, and he summoned to Rome the best artists and architects of the day. Among these artists was Michelangelo, who, through a series of political intrigues orchestrated by Bramante and Raphael, was assigned the task of decorating the Sistine Chapel. Work commenced in 1508. Michelangelo hadn't wanted to do the work at all: he considered himself a sculptor, not a painter, and was more eager to get on with carving Julius II's tomb (now in San Pietro in Vincoli, [see p.136](#)) than the ceiling, which he regarded as a chore. Pope Julius II, however, had other plans, drawing up a design of the Twelve Apostles for the vault and hiring Bramante to design a scaffold to paint from. Michelangelo was apparently an awkward, solitary character: he had barely begun painting when he rejected Bramante's scaffold as unusable, fired all his staff, and dumped the pope's scheme for the ceiling in favour of his own. But the pope was easily his match, and there are tales of the two men clashing while the work was going on – Michelangelo would lock the doors at crucial points, ignoring the pope's demands to see how it was progressing; and legend has the two men at loggerheads at the top of the scaffold one day, resulting in the pope striking the artist in frustration.

the figure of Adam, in the key *Creation of Adam* scene, took just four days; God, in the same fresco, took three days. You can also see the development of Michelangelo as a painter when you look at the paintings in reverse order. The first painting, over the door, *The Drunkenness of Noah*, is done in a stiff and formal style, and is vastly different from the last painting he did, over the altar, *The Creation of Light*, which shows the artist as the master of the technique of fresco painting. Look also at the pagan sibyls and biblical prophets which Michelangelo incorporated in his scheme – some of the most dramatic figures in the entire work, and all clearly labelled by the painter, from the sensitive figure of the Delphic Sybil, to the hag-like Cumaean Sybil, and the prophet Jeremiah – a brooding self-portrait of an exhausted-looking Michelangelo.

The Last Judgement, on the altar wall of the chapel, was painted by Michelangelo more than twenty years later. Michelangelo wasn't especially keen to work on this either but Pope Paul III, an old acquaintance of the artist, was keen to complete the decoration of the chapel. The painting took five years, again single-handed, and is probably the most inspired and most homogeneous large-scale painting you're ever likely to see. The centre is occupied by Christ, turning angrily as he gestures the condemned to the underworld. St Peter, carrying his keys, looks on in astonishment, while Mary averts her eyes from the scene. Below Christ a group of angels blasts their trumpets to summon the dead from their sleep. On the left, the dead awaken from their graves, tombs

and sarcophagi, and are levitating into the heavens or being pulled by ropes and the napes of their necks by angels who take them before Christ. At the bottom right, Charon, keeper of the underworld, swings his oar at the damned souls as they fall off the boat into the waiting gates of hell.

The Pinacoteca

Vatican Museums. The Pinacoteca is housed in a separate building on the far side of the Vatican Museums' main spine and ranks highly among Rome's picture galleries with works from the early to High Renaissance right up to the nineteenth century. Among early works, there are pieces by Crivelli, Lippi, and the stunning Simoneschi triptych by Giotto of *The Martyrdom of SS Peter and Paul*, painted in the early 1300s for the old St Peter's. Further on are the rich backdrops and elegantly clad figures of the Umbrian School painters, Perugino and Pinturicchio. Raphael has a room to himself, where you'll find his *Transfiguration*, which he had nearly completed when he died in 1520, *The Coronation of the Virgin*, done when he was only 19 years old, and, on the left, the *Madonna of Foglino*, showing SS John the Baptist, Francis of Assisi and Jerome. Leonardo's *St Jerome*, in the next room, is a remarkable piece of work with Jerome a rake-like ascetic torn between suffering and a good meal, while Caravaggio's *Descent from the Cross*, in the next room but one, is a warts-and-all canvas that unusually shows the Virgin Mary as a middle-aged mother grieving over her dead son. Take a look also at the most



▲ FRANCHI

gruesome painting in the collection, Poussin's *Martyrdom of St Erasmus*, which shows the saint stretched out on a table with his hands bound above his head in the process of having his small intestine wound onto a drum – basically being “drawn” prior to “quartering”.

Musei Gregoriano Profano, Pio Cristiano and Missionario Etnologico

Vatican Museums. Next door to the Pinacoteca, the Museo Gregoriano Profano holds more classical sculpture, mounted on scaffolds for all-round viewing, including mosaics of athletes from the Baths of Caracalla and Roman funerary work, notably the Haterii tomb friezes, which show backdrops of ancient Rome and realistic portrayals of contemporary life. The adjacent Museo Pio Cristiano has intricate early Christian sarcophagi and, most famously, an expressive third-century AD statue of the Good Shepherd. And the Museo Missionario Etnologico displays art and artefacts from all over the world, collected by Catholic missionaries.

Shops

Castroni

Via Cola di Rienzo 196 ☎06.687.4383.

Huge international food store with a large selection of Italian treats including chocolates, pastas, sauces and olive oils, as well as hard-to-find international favourites like plum pudding and Mexican specialities.

Franchi

Via Cola di Rienzo 200 ☎06.686.4576.

One of the best delis in Rome – a triumph of cheeses, sausages and an ample choice of cold or hot food to go, including roast chicken. They'll make up customized lunches for you, and they also have the wines to go with it.

Restaurants

Osteria dell'Angelo

Via G. Bettolo 24 ☎06.372.9470.

Mon–Sat 8–11.15pm, plus Tues &

Fri 12.45–2.30pm. Above-average traditional Roman food, in a highly popular restaurant run by an ex-rugby player. Booking

advisable. Moderate prices.

Dal Toscano

Via Germanico 58/60
 ☎06.3972.5717. Tues–Sun
 12.30–3pm & 8–11pm.

This restaurant specializes in *fiorentine* (the famous thick Tuscan T-bone steaks), perfectly grilled on charcoal; also does delicious *pici* (thick home-made spaghetti) or *ribollita* (veg & bread soup) – all at reasonable prices.



▲ DAL TOSCANO

Bars

Four Green Fields

Via C. Morin 42 ☎06.372.5091.

Mixed crowds visit this long-running, versatile Vatican-area pub, which also has live music in the basement every night starting at 9.30pm (free admission).

Clubs and venues

Accademia Nazionale di Santa Cecilia

Via della Conciliazione 4. Bus #64. Box office ☎06.6880.1044; information ☎06.361.1064. Year-round, the focus of Rome's classical music scene. Santa Cecilia's orchestra is the city's best, and there are

visiting orchestras and artists. Most of the tickets are pre-sold by season pass, but for certain special events tickets can go for as little as €8.

Alexanderplatz

Via Ostia 9 ☎06.3974.2171. Monthly membership €6.50, annual €26.

Rome's top live jazz club/restaurant with reasonable membership and free entry, except when there's star billing. Reservations recommended.

Fonclea

Via Crescenzo 82a ☎06.689.6302.

Free Mon–Fri and Sun, €6 on Sat.

Concerts begin at 9.30pm. Located near the Vatican, this 20-year-old jazz/soul, funk and rock venue is fitted out like a British pub and has live music most nights.

Day-trips

You may find there's quite enough of interest in Rome to keep you occupied during your stay. But it can be a hot, oppressive city, its churches, museums and ruins sometimes intensely wearying, and if you're around long enough it's well worth getting out to see something of the countryside. Two of the main attractions visitable on a day-trip are, admittedly, more ancient Roman sites, but just the process of getting to them can be energizing. Tivoli, about an hour by bus northeast of Rome, is a small provincial town famous not only for the travertine quarries nearby, but also for two villas – one Renaissance, one Roman, both of them complete with landscaped gardens and parks. Southwest of Rome, Ostia is the city's busiest seaside resort, but more importantly was the site of the port of Rome in classical times, the ruins of which – Ostia Antica – are well preserved and worth seeing. If you're after beaches, you're best off skipping Ostia and travelling south to Anzio or Nettuno: both have decent beaches and a nice range of seafood restaurants.

Tivoli

Buses leave Rome for Tivoli every 20mins from Ponte Mammolo metro station (line B); journey time 1 hr.

Perched high on a hill, Tivoli has always been a retreat from the city, due to its fresh mountain

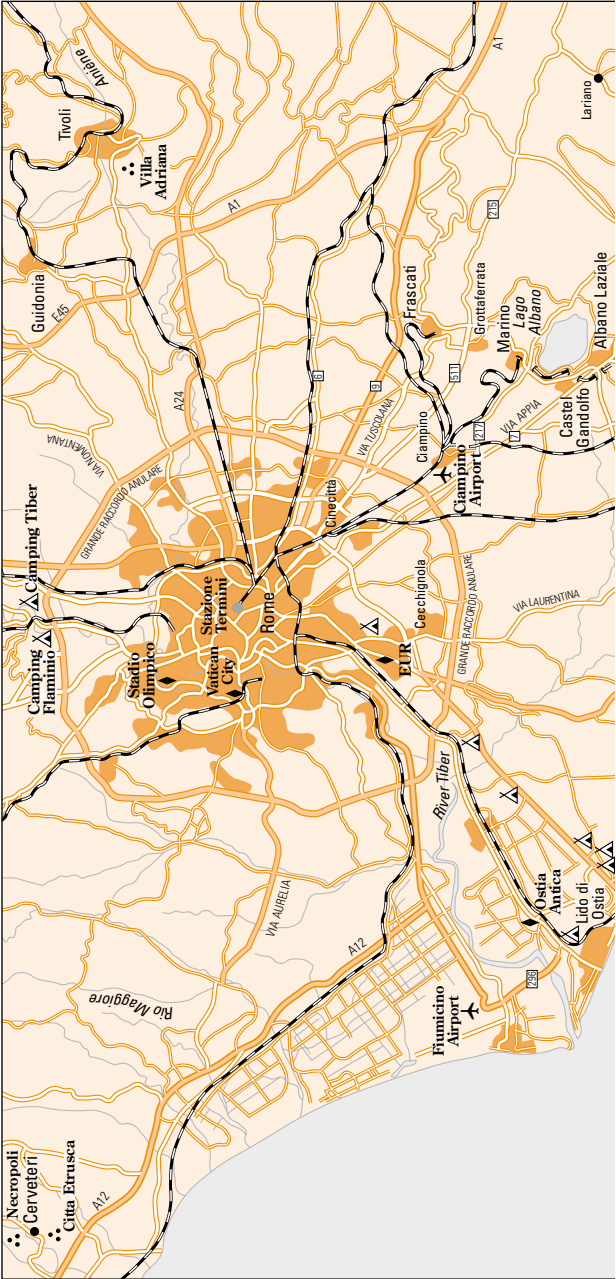
air and pleasant position on the Aniene River. In classical days it was a retirement town for wealthy Romans; during Renaissance times it again became the playground of the moneyed classes, attracting some of the city's most well-to-do families out here to build villas. Nowadays the leisured classes have mostly gone, but Tivoli does very nicely on the fruits of its still-thriving marble business and supports a small, airy centre that preserves a number of relics from its ritzier days. To do justice to the gardens and villas – especially if Villa Adriana is on your list – you'll need time; set out early.

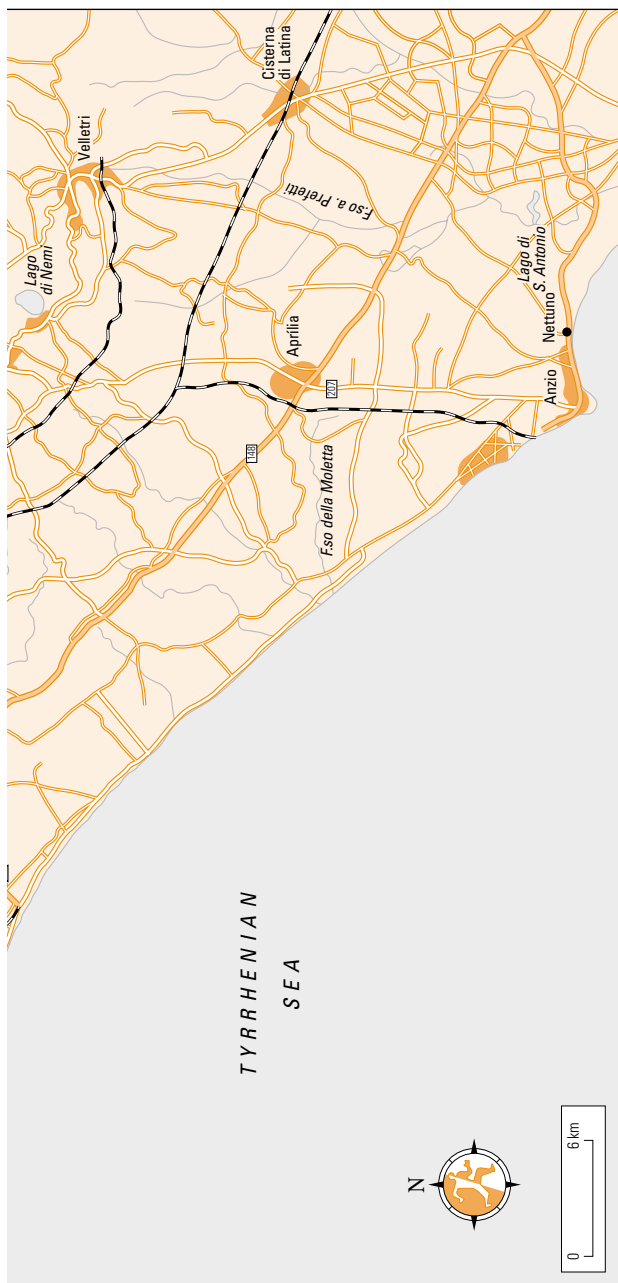
Villa d'Este

Piazza Trento, Tivoli. Summer daily 9am–9pm; winter Tues–Sun 9am–5pm. €8. Tivoli's major sight is the Villa d'Este, across the main square



▲ VILLA D'ESTE





Villa Gregoriana – in restauro

The downside of Villa d'Este being open again after restoration is that it's the turn of Tivoli's other main attraction, the Villa Gregoriana, to be closed. However, this park with waterfalls is at least as interesting and has a wilder, more naturalistic atmosphere. There are two main waterfalls – the larger Grande Cascata on the far side, and a small Bernini-designed one at the neck of the gorge. The path winds down to the bottom of the canyon and the water, and scales the drop on the other side past two grottoes, where you can get right up close to the roaring falls. It's harder work than the Villa d'Este – if you blithely saunter down to the bottom of the gorge, you'll find that it's a long way back up the other side – but it is in many ways more rewarding; the path leads up on the far side to an exit and the substantial remains of a Temple of Vesta, which you'll have seen clinging to the side of the hill. Hopefully it will all be open by the time you read this.

of Largo Garibaldi. This was the country villa of Cardinal Ippolito d'Este, and has been recently restored to its original state with beautiful Mannerist frescoes in its seven rooms showing scenes from the history of the d'Este family in Tivoli. But it's the gardens that most people come to see, peeling away down the hill in a succession of terraces, their carefully tended lawns, shrubs and hedges interrupted at intervals by one playful fountain after another. In their day they were quite amazing – one was a water organ, the air for the pipes being forced by water valves, another imitated the call of birds. Among the other

surviving fountains, the central, almost Gaudí-like Fontana del Bicchierone, by Bernini, is one of the simplest and most elegant; on the far left, the Rometta, or “Little Rome”, has reproductions of the city's major buildings and a boat holding an obelisk; while perhaps the best is the Fontana dell'Ovato on the opposite side of the garden, fringed with statues, behind which is a rather dank arcade, in which you can walk.

Villa Adriana

6km southwest of Tivoli. Ask the Rome–Tivoli bus to drop you off or take the local CAT #4 bus from Largo

▼ VILLA ADRIANA



Garibaldi in Tivoli. Daily 9am–1hr before sunset. €6.50. Probably the largest and most sumptuous villa in the Roman Empire, Villa Adriana, just outside Tivoli, was the retirement home of the Emperor Hadrian for a short while between 135 AD and his death three years later. Hadrian was a great traveller and a keen architect, and parts of the enormous site were inspired by buildings he had seen around the world. The massive Pecile, for instance, through which you enter, is a reproduction of a building in Athens; the Canopus, on the opposite side of the site, is a copy of the sanctuary of Serapis near Alexandria – its long, elegant channel of water fringed by sporadic columns and statues leading up to a temple of Serapis at the far end. Near the Canopus, a museum displays the latest finds from the ongoing excavations here, though most of the original discoveries have found their way back to museums in Rome. Back towards the entrance, there are the remains of two bath complexes, a fishpond with a cryptoporticus (underground passageway) underneath, marked with the names of the seventeenth- and eighteenth-century artists who visited here, and finally the Teatro Marittimo, with its island in the middle of a circular pond – the place to which it's believed Hadrian would retire at siesta time.

Ostia Antica

Regular trains from Roma–Lido di Ostia (next door to Piramide metro station, on line B); journey time 30mins. Also reachable by bus #23. Tues–Sun 9am–1hr before sunset. €4. The excavations of the Roman port of Ostia – Ostia Antica – con-



▲ MOSAIC, OSTIA ANTICA

stitute one of the finest ancient Roman sites you'll see anywhere – on a par with anything you'll see in Rome itself and easily meriting a half-day journey out. Until its harbour silted up and the town was abandoned during the fourth century, Ostia was Rome's principal port and a thriving commercial centre. Over the centuries the sand and mud of the Tiber preserved its buildings incredibly well and the excavations here are now an evocative sight: it's much easier to visualize a Roman town here than from any amount of pottering around the Forum – or even Pompeii. From the entrance, the Decumanus Maximus, the main street of Ostia, leads west, past the Baths of Neptune on the right (where there's an interesting mosaic) to the town's commercial centre, otherwise known as the Piazzale delle Corporazioni. Shops and offices here specialized in enterprises from all over the ancient world, and the mosaics just in front denote their trade – grain merchants, ship-fitters, ropemakers and the like.

Flanking one side of the square, Ostia's theatre has been much restored and sometimes hosts performances of classical drama during summer. On the left of the square, the House of Apulius preserves mosaic floors and, beyond, a dark-aisled mithraeum with more mosaics illustrating the cult's practices. Behind here, the House of Diana is probably the best-preserved private house in Ostia, with a dark, mysterious set of rooms around a central courtyard, and again with a mithraeum at the back. You can climb up to its roof for a fine view of the rest of the site, afterwards crossing the road to the Thermopolium— an ancient Roman café, complete with seats outside, a high counter, display shelves and even wall paintings of parts of the menu. North of the House of Diana, the museum holds a variety of articles from the site, including wall paintings depicting domestic life in Ostia and some fine sarcophagi and statuary, notably one of *Mithras Slaying the Bull* from one of Ostia's mithraeums. Left from

▼ ANZIO



here, the Forum centres on the Capitol building, reached by a wide flight of steps, and is fringed by the remains of baths and a basilica.

Anzio and Nettuno

Hourly trains from Termini station; journey time around 1 hr. About

40km south of Rome, and easily seen on a day-trip, Anzio spreads along the coast and focuses on a lively central square. Much of the town was damaged during a difficult Allied landing here on January 22, 1944, to which two military cemeteries (one British, another, at nearby Nettuno, American) bear testimony. But despite a pretty thorough rebuilding it's a likable resort, still depending as much on fish as tourists for its livelihood.

The town's seafood restaurants, crowding together along the harbour and not unreasonably priced, are reason enough to come – try *Pierino* at Piazza C. Battisti 3 (closed Mon) – while the beaches, which edge the coast on either side, don't get unbearably thronged outside of August. Anzio is also a possible route on to the lovely small island of Ponza, for which hydrofoils leave daily in summer – ask for timings at the tourist office on Piazza Pia 19 (daily 10am–12.30pm; winter 4–6pm; summer 5–7pm; ☎06.984.5147).

Nettuno, a couple of kilometres down the coast (and walkable by the coast road), is more of the same, but with slightly less beach space and water that's not quite so clear and calm. Again it's a mostly modern town, but there's a well-preserved old quarter, still walled, with a couple of trattorias on the main square.

Accommodation

Hotels

As you might expect, there is plenty of accommodation in Rome, and for much of the year you can usually expect to find something without too much trouble. Many of the city's cheaper hotels are located conveniently close to Termini, and you could do worse than hole up in one of these, so long as you can tolerate the relative seediness of this district, which in any case has improved dramatically in recent years. If you want to stay somewhere more central and picturesque, there are many hotels in the *centro storico* and around Campo de' Fiori; some of them are not that expensive, but they fill quickly. For more luxury surroundings, Tridente and the area east of Via del Corso, towards Via Veneto and around the Spanish Steps, is the city's prime hunting-ground, although there are still a few affordable options close by Piazza di Spagna. Consider also staying across the river in Prati, a pleasant neighbourhood, nicely distanced from the hubbub of the city centre and handy for the Vatican and St Peter's. Also on the west bank of the river, Trastevere boasts many new options, all located within easy walking distance of the centre

of town and all the sights. We've listed prices for the **cheapest double room**, but bear in mind that rates increase during high season (from Easter to the end of September, and during the Christmas and New Year period) and can also vary considerably within each hotel.

Centro storico

Abruzzi Piazza della Rotonda 69

☎06.679.2021, @www.hotelabruzzo.it.

Formerly an old-fashioned *pensione* right in the heart of the *centro storico*, but now refashioned into something that more closely resembles modern comfort and style. The knockout views of the Pantheon are still the main reason to stay here. €175.

Cesàri Via di Pietra 89a ☎06.679.9701,

☎06.6749.7030. In a perfect position close to the Pantheon, the *Cesàri* has been a hotel since 1787 – as they will be sure to tell you, Stendhal stayed here once. Totally renovated in 1999, the rooms are quiet and comfortable, and have all the modern touches. €160.

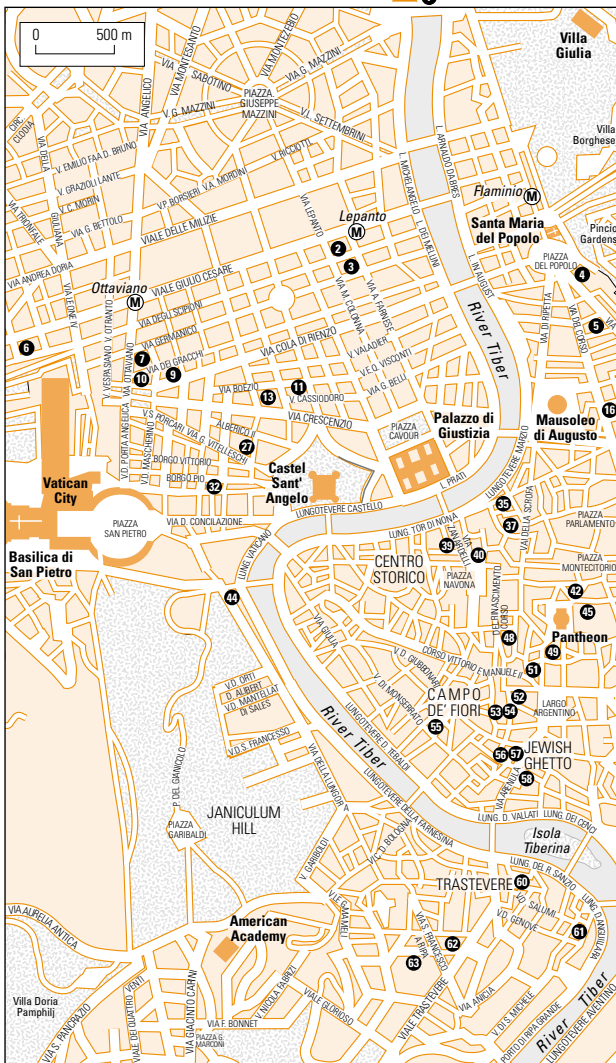
Due Torri Vicolo del Leoneto 23

☎06.6880.6956, @www.hotelduetorriroma.com.

This fine little hotel was once a residence for cardinals, following which it served as a brothel. Completely remodelled very recently, it retains a homely feel and is very near Piazza Navona and many of the city's greatest sights. Some rooms have private terraces with rooftop views. €175.

Booking hotels

It's always worth booking in advance if you want to snag a bargain, especially when the city is at its busiest. As well as contacting the hotel direct it's worth trying an Internet search for discount deals – just entering the hotel name and "Rome" should bring these up. However, if you arrive without having booked anything, the Enjoy Rome office is your best bet (see p.192); or try the Free Hotel Reservation Service (daily 8am–10pm; ☎06.699.1000), where multilingual staff will check out vacancies for you. The rooms offered by the touts at Termini are rarely a good deal, and should only be used as a last resort.

**HOTELS**

Abruzzi	42	Bramante	32	Due Torri	35	Hassler Villa Medici
Alimandi	6	Campo de' Fiori	53	Eden	20	D'Inghilterra
Alpi	22	Casa Kolbe	59	Elide	36	Internazionale
Amalia	7	Cervia	25	Eradelli	33	In Parione
Apollo	50	Cesari	43	Fawlt Towers	38	Katty
Arcangelo	11	Cisterna	62	Firenze	30	Majestic
Arenula	58	Colors	13	Genio	39	Margutta
Des Artistes	23	Condotti	14	Gerber	3	Navona
Atlante Star	27	Dei Consoli	9	Grifo	46	Pantheon
Dei Borgognoni	34	Davos	2	Homs	28	Piazza di Spagna



17	Plaza
24	Portoghesi
18	Radisson SAS
56	La Residenza
21	Restivo
19	La Rovere
5	De Russie
48	Salus
45	Santa Chiara
15	Smeraldo

16	Sole
37	Teatro di Pompeo
47	Trastevere
8	Trastevere House
29	Villa delle Rose
44	Zanardelli
12	
49	
57	

HOSTELS & CONVENTS	
Alessandro Palace	25
Hostel	54
Casa di Santa Brigida	
Casa di Santa	
Francesca Romana	60
Ostello del Foro Italico	1
Ottaviano	10
Suore Pio Operaie	50
YMCA	40

Genio Via G. Zanardelli 28

☎06.683.219, ☎06.6830.7246. Perfectly located for Piazza Navona and the rest of the centro storico, as well as for the Vatican sights, this comfortable, recently redone hotel draws tourist groups as well as individual travellers. The view from the rooftop terrace is superb, and there are also a few rooms available with the same view. €180.

Navona Via dei Sediari 8 ☎06.686.4203,

☎www.hotelnavona.com. Completely renovated *pensione*-turned-hotel housed in a building that dates back to the first century AD, built on the ancient Roman baths of Agrippa. Very close to Piazza Navona and run by a friendly Italian–Australian couple. €120.

Pantheon Via Pastini 131 ☎06.678.7746,

☎www.venere.it/roma/pantheon. This comfortable four-star is, as you might expect from the name, a stone's throw from the Pantheon. The well-equipped rooms range from the pleasant, with beamed wooden ceilings, to the exquisite – some on two levels. €240.

Portoghesi Via dei Portoghesi 1

☎06.686.4231, ☎www.hotelportoghesiroma.com. Decent, well-equipped modern rooms in a great central location, five minutes from most centro storico attractions. Breakfast is included and served on the roof terrace upstairs. €185.

Santa Chiara Via Santa Chiara 21

☎06.687.2979, ☎www.romeby.com/santachia. A friendly, stylish, family-run hotel in a great location, on a quiet piazza behind the Pantheon. Nice rooms too, some of which overlook the church of Santa Maria sopra Minerva. It's hard to do better for the price, which includes breakfast. €170.

Zanardelli Via G. Zanardelli 7

☎06.6821.1392, ☎06.6880.3802, ☎www.hotelnavona.com. Bus #70, 87, 116, 204, 280. A brand-new hotel run by the same family as the *Navona* – to which it is the more lavish alternative. Located just north of Piazza Navona, the building used to be a papal residence and has many original fixtures and furnishings. The rooms are elegant, but still decently priced. €145.

Campo de' Fiori and the Ghetto

Arenula Via S. Maria de' Calderari 47

☎06.687.9454, ☎www.hotelarenula.com. Simple, clean rooms, each with its own bath, television and telephone. No lift, and the top-floor rooms are quite a climb. But a great, convenient location, just a few minutes' walk from Trastevere, the Jewish Ghetto and Campo de' Fiori. €120.

Campo de' Fiori Via del Biscione 6

☎06.6880.6865, ☎www.hotelcampodefiori.com. A friendly place in a nice location close to Campo de' Fiori. Rooms come in all shapes and colours but are all clean and pleasant. Climb the six floors of stairs and catch your breath – and some great views – on their large roof terrace. €90.

Casa Kolbe Via di San Teodoro 44

☎06.679.4974, ☎06.699.41550. In a quiet location not far from the Bocca della Verità, this is a favourite with students and tour groups, which means that the overworked staff can often be brusque. Its rooms are, however, simple, clean, and good value for the location, while its best feature is the delightful cloister garden. €80.

In Parione Via dei Chiavari 32

☎06.6880.2560, ☎06.6834094. In a nice part of town, central but very quiet, close to Campo de' Fiori, this place, formerly known as the *Piccola*, is run by a sweet, efficient Italian couple, who keep their pleasant, clean rooms to a high standard. €90.

Sole Via del Biscione 76 ☎06.687.9446,

☎www.solealbiscione.it. Almost overlooking Piazza del Campo de' Fiori, this place enjoys one of the best locations in the centre, and has pleasant rooms with television and phone. The real treat here, though, is the small roof terrace with a spectacular view of the domed churches of San Andrea delle Valle and San Carlo ai Catinari. No breakfast, no credit cards. €95.

Smeraldo Via dei Chiodaroli 9–11

☎06.687.5929, ☎06.6880.5495. Clean and comfortable hotel with fairly recently renovated rooms with shiny new baths, televisions and a/c. The terrace and some rooms have lovely views over Rome's rooftops. Breakfast is not included in the price but is available for €7. €120.

Teatro di Pompeo Largo del Pallaro 8
 ☎06.687.2812, ☎06.688.05531. Built above the remains of Pompey's ancient Roman theatre, the rooms here are classy and comfortable, with high, beamed wooden ceilings, marble-topped furniture and some with great views. €95.

Tridente, Quirinale and Via Veneto

Dei Borgognoni Via del Bufalo 126
 ☎06.6994.1505, ☎www.hotelborgognoni.it. Nicely situated four-star that has pleasant big rooms that have been well renovated. Surprising large, considering its location tucked down a side street not far from Piazza di Spagna. Very handy for this part of town and for the Centro Storico, though rates are on the high side for what you get. €300.

Condotti Via Mario de' Fiori 37
 ☎06.679.4661, ☎www.romeby.com/condotti. A cosy and inviting three-star with comfortable rooms, if a bit devoid of personality, although this is somewhat compensated for by the staff, who are cheery and welcoming. €180.

Eden Via Ludovisi 49 ☎06.478.121,
 ☎www.hotel-eden.it. Just off Via Veneto, this former private residence, on a quiet tree-lined street, is one of Rome's most enchanting hotels, with a lobby decorated with understated luxury and rooms that have everything you would expect from a luxury hotel. €680.

Eradelli Via due Macelli 28
 ☎06.679.1265. A rather plain hotel with no-frills rooms, but well priced for its location just around the corner from the Spanish Steps. €120.

Firenze Via due Macelli 106
 ☎06.679.4988, ☎www.hotelfirenzeroma.it. Just up the street from *Eradelli*, this recently renovated hotel is a bit more expensive but is worth it for its smart, large rooms. €130.

Hassler Villa Medici Trinità dei Monti 6
 ☎06.699.340, ☎www.hotelhasslerroma.com. Location, location, location – at the top of the Spanish Steps, you can't get much closer to the heart of Rome than this

(or a better view). A luxury hotel, with simple elegant rooms and every convenience a guest could possibly require. €550.

Homs Via della Vite 71/72
 ☎06.679.2976, ☎www.hotelhoms.it. Perfectly located for the Spanish Steps, Trevi Fountain and all the elegant shops, this boutique hotel boasts a roof terrace with marvellous views, rooms that have been recently been refurbished, and a very friendly atmosphere – something that's not always guaranteed in the hotels of this neighbourhood. €140.

D'Inghilterra Via Bocca di Leone 14
 ☎06.699.811, ☎www.hoteltinghilterraroma.it. This old favourite, formerly the apartments of the princes of Torlonia, does not disappoint – and is surprisingly good value compared to similar pampering elsewhere in the city. Intimacy, opulence, exquisite antiques, frescoed rooms, and all the delights of the ancient city centre on your doorstep. €350.

Internazionale Via Sistina 79
 ☎06.6994.1823, ☎www.hotelinternazionale.com. In the first century AD this site was part of Lucullus's villa, and original elements can still be seen in the present hotel, which has been thoroughly updated but retains its ancient grace and atmosphere. Good value for this level of style and comfort. €210.

Majestic Via Veneto 50 ☎06.421.441,
 ☎www.hotelmajestic.com. Opened in 1889, this is Via Veneto's oldest hotel, and, with its precious antiques and sumptuous furnishings, it set the standard for hotels that would follow on Rome's most fashionable street. Each room is a bit different, but all are elegant and roomy, with huge marble baths. €490.

Margutta Via Laurina 34 ☎06.322.3674,
 ☎06.320.0395. Popular hotel handily located in the Corso/Piazza del Popolo shopping area. Three rooms have tiny private balconies. Reserve well ahead. €120.

Piazza di Spagna Via Mario de' Fiori 61
 ☎06.679.3061, ☎www.hotelpiazzaadispanna.it. A small hotel just a few minutes' walk from the Spanish Steps – a good alternative to the sumptuous palaces that characterize this area. Rooms are com-

fortable, all have a/c, minibar and phones. Friendly staff too. €180.

Plaza Via del Corso 126,

☎06.6992.1111, 🌐 www.grandhotelplaza.com. On the face of it one of the most sumptuous hotels in Rome, with huge rooms furnished with antiques and a fantastic lobby that's worth dropping into even if you're not staying here. But the rooms are very slightly on the worn side and that makes it a little cheaper than comparable options. Worth it for the atmosphere alone – and you couldn't be more central. €265.

La Residenza Via Emilia 22–24

☎06.488.0789, 🌐 laresidenza.hotelin-roma.com. One of the great discoveries in the overpriced Via Veneto area, this place combines the luxuries and atmosphere of a grand hotel with the easygoing comforts and intimacy of a private home. It's also set off the busy main drag and is very tranquil. €160.

De Russie Via del Babuino 9

☎06.328.881, 🌐 www.hotelderussie.it. The abode of choice for visiting movie stars in-the-know. Coolly elegant, gorgeously understated, its emphasis on comfort and quality, not to mention its stellar location just off Piazza del Popolo, make it first choice for the hip traveller spending someone's else's money. €570.

Termini and Monti

Alpi Via Castelfidardo 84 ☎06.444.1235,

🌐 www.hotelalpi.com. One of the more peaceful hotels close to Termini, recently renovated, and within easy walking distance of the easyJet bus stop. Pleasant if somewhat small rooms with bathrooms, and a great buffet breakfast – much better than you would normally expect in a hotel of this category. €120.

Apollo Via dei Serpenti 109

☎06.488.5889, ☎06.488.1989. The Monti area is getting more and more interesting of late, and this little hotel is one of its most attractive, located right in the heart of the district, and just a stone's throw away from such major sights. €135.

Cervia Via Palestro 55 ☎06.491.057,
🌐 www.hotelcerviaroma.com. Pleasant rooms in a lively *pensione* in the same

building as the *Restivo* (see below). Rooms are good value with the cheaper ones on the upper floors. €60.

Des Artistes Via Villafranca 20

☎06.445.4365, 🌐 www.hoteldesartistes.com. One of the better-value hotels in the Termini area, spotlessly clean and recently redecorated. Eat breakfast or recover from a long day of sightseeing on a breezy roof terrace; there's also email and free Internet services for guests' use. Doubles €150, dorm beds for €25.

Elide Via Firenze 50 ☎06.474.1367,

☎06.48904318. A long-established cheapie, with clean, simple rooms and friendly staff, a few minutes from Piazza della Repubblica. Several of the rooms are right on a busy street, though; if noise bothers you, ask for a room in the back. €50.

Fawltty Towers Via Magenta 39

☎06.445.4802, 🌐 www.fawlttytowers.org. Playfully named accommodation, owned by the people who run *Enjoy Rome*, this place has both dorm beds (€20–23) and clean and comfortable hotel rooms, some with private bath for €65.

Grifo Via del Boschetto 144

☎06.487.1395, ☎06.474.2323. This hotel is a new addition to the Monti district, with crisply modern decor and a terrace overlooking a timeless scene of medieval Rome at its most picturesque. €90.

Katty Via Palestro 35 ☎06.490.079,

☎06.444.1216. A good-value option located in one of the nicer buildings on the east side of Termini. Rooms are pleasant and some have shiny new bathrooms – €35–80. If you want to spend a bit extra, go up a floor to *Katty 2*, where all rooms have private baths, minibar, TV, phone and a/c for €100 or so.

Radisson SAS Via F. Turati 171

☎06.444.841, 🌐 rome.radissonsas.com. Formerly *Es Hotel*, this is still Rome's coolest design hotel despite being taken over by the *Radisson* group. It makes a powerful fashion statement in Termini with its stark aesthetic, multicoloured room lighting and state-of-the-art rooftop bar and spa. €550.

Restivo Via Palestro 55 ☎06.446.2172.

Spotless rooms in a small *pensione* run by a sweet old lady. She stays up until all guests

are safely back home, so it's best avoided if you're planning to party into the small hours. No private bathrooms. €75.

Salus Piazza Indipendenza 13

☎06.444.0330, @www.hotelsalus.crimar.it. This modest establishment, just around the corner from Termini, has the virtues of being attractive, clean, efficiently run and friendly – things that can't always be said for the hotels in this neighbourhood; it also has an internal garden for guests' use. €65.

Villa delle Rose Via Vicenza 5

☎06.445.1788, @www.villadellerose.it. This aristocratic villa sits amidst its own tranquil rose gardens, belying the fact that it's only a block from Termini station. Newly done up, it's quiet, pleasant and appealingly decorated, with a very friendly staff. €150.

Trastevere

Cisterna Via della Cisterna 7–9

☎06.581.7212, ☎06.581.0091. Friendly hotel with a homely feel, bang in the middle of Trastevere. Twelve rooms, some with colourful tiled floors, wooden beamed ceilings, and all with private bathrooms. €100.

Trastevere Via Luciano Manara 24a/25, ☎06.581.4713, ☎06.588.1016. The place to come if you want to be in the heart of Trastevere, with all new furnishings, wood panelling, terracotta floors, and newly installed bathrooms in every room. Especially good value are their four apartments with kitchens and private entry. €100.

The Vatican and around

Alimandi Via Tunisi 8 ☎06.3972.3948, @www.alimandi.org. Metro A Ottaviano or bus #23, 32, 34, 40, 49, 62, 81, 280, 492, 590, 982 or tram #19. Close to the Vatican, this place boasts a friendly staff, a rooftop garden, and nicely furnished, good-value doubles, all with telephone and TV. Airport pick-up service available. €140.

Amalia Via Germanico 66

☎06.3972.3356, @www.hotelamalia.com. Located on an attractive corner near the Vatican Museums, this is an extremely

good-value option, providing 4-star amenities at 3-star prices – including double-glazing on all windows for maximum serenity. €150.

Arcangelo Via Boezio 15 ☎06.687.4143, @www.travel.it/roma/arcangelo. Clean, reliable hotel, with comfortable, elegant rooms in a quiet street not far from the Vatican. The lounges have a warm, clubby feel. €175.

Atlante Star Via Viterbeschi 34

☎06.687.3233, @www.atlantehotels.com. Just steps away from the Vatican, this is a truly luxurious hotel. Rooms are decorated with rich wood panelling and antiques, and each marble bathroom has a Jacuzzi. Also has an impressive rooftop terrace with a 360° view. €250. A nearby annexe, the *Atlante Garden*, Via Crescenzo 78, ☎06.687.2361, offers similar luxury at slightly lower rates – €200.

Bramante Vicolo delle Palline 24

☎06.6880.6426, @www.hotelbramante.com. This little hotel, located right next to the ancient wall running from the Vatican to Castel Sant'Angelo, has recently been restored, and its rooms are charmingly decorated with original wood-beam ceilings and antiques. €150.

Colors Via Boezio 31 ☎ & ☎

06.687.4030, @www.colorsotel.com.

Run by the friendly people from *Enjoy Rome*, this is a smaller version of their popular *Fawly Towers* (see above), a hotel/hotel in a quiet neighbourhood near the Vatican. Provides kitchen facilities, a lounge with satellite TV, and a small terrace. Dorm beds €20, en-suite doubles €80.

Dei Consoli Via Varrone 2d

☎06.6889.2972, @www.hoteldeiconsoli.com. From the elegantly welcoming entrance to the thoughtfully designed rooms, this is an excellent choice near St Peter's. The decor on each floor is thematically inspired by master oil paintings – the top floor, curiously adorned with battle scenes, is where honeymooners are usually lodged. €265.

Davos Via degli Scipioni 239

☎06.321.7012, ☎06.323.0367. Simple, affordable choice on a quiet street not far from the Vatican. Rooms are clean and quite basic, but all except one have a private bath. No credit cards. €75.

Gerber Via degli Scipioni 241☎ 06.321.6485, 🌐 www.hotelgerber.it

A friendly staff and elegant, comfortable rooms make this hotel great value for its convenient location on a quiet street not far from the Vatican. Even better, they give a ten percent discount to *Rough Guide* readers. €100.

La Rovere Vicolo San Onofrio 4–5☎ 06.6880.6739, 🌐 www.hotellarovere.com

Just round the corner from St Peter's and across the bridge from Piazza Navona, this attractive, newly refurbished boutique hotel is itself tucked quietly away from all the bustle, and offers a terrace garden and antique-filled settings for its guests to relax in. €150.

Hostels and convents

Rome has good options if you're travelling alone or on a tight budget (or both). You can choose between convents that specialise in putting up solo female visitors (but some also accept men), privately run hostels or the official Hostelling International locations. Bear in mind, too, that some of the hotels listed above offer dorm accommodation.

Alessandro Palace Hostel Via Vicenza42 ☎ 06.446.1958, 🌐 www.hostelsalessandro.com

This place has been voted one of the top hostels in Europe, and it sparkles with creative style. Pluses include no lock-out or curfew, free Internet access, free drinks all day, a free pizza party every Thurs and Sat, and a great free city map. Beds €22, ensuite doubles €80. A few blocks away, you'll also find *Alessandro Indipendenza*, Via Curatone 12 (same numbers as above) and on the other side of Termini, *Alessandro Downtown*, Via C. Cattaneo 23 (☎ & ☎ 06.4434.0147), both with dorm beds only, €20.

Casa di Santa Brigida Piazza Farnese 96☎ 06.6889.2596, 🌐 www.brigidine.org

Located on the sublime Piazza Farnese, this convent is hard to beat. It's a bit staid, but clean and comfortable, and there's no curfew. Breakfast included. €150.

Casa di Santa Francesca Romana Via dei Vascellari 61 ☎ 06.581.2125, 🌐 www.sfromana.it

This former medieval convent has been newly restructured as a refined and cheerful accommodation option in the quieter half of Trastevere. Although the rooms are certainly spartan, the central

courtyard is very inviting, and the curfew is not until 2am, with no lock-out during the day. Breakfast included. Single rooms €70, doubles €100.

Ostello del Foro Italico Viale delleOlimpiadi 61 ☎ 06.323.6267, 🌐 www.ostellionline.org

Reachable by bus

#32, 69, 224, 280 – ask the driver for

the “ostello”. Rome's official HI hostel,

though not particularly central or easy to get to from Termini. You can call ahead to check out availability, but they won't take phone bookings. You can join here if you're not a HI member already. €16, including breakfast.

Ottaviano Via Ottaviano 6☎ 06.3973.7253, 🌐 www.pension-eottaviano.com

A simple *pensione*-cum-hostel near to the Vatican that is very popular with the backpacking crowd; book well in advance; fluent English spoken. Dorm beds €18–20, doubles €40.

Suore Pie Operaie Via di Torre Argentina

76 ☎ 06.686.1254

For women only, this place offers the cheapest beds in the city centre, although you need to book well in advance and there's a 10.30pm curfew. Closed Aug. €18 per person in a double, €16 in a triple.

YWCA Via C. Balbo 4 ☎ 06.488.0460,

☎ 06.487.1028

Though only open to women, this is conveniently situated just ten minutes' walk from Termini. A range of singles to quadruples. Singles €47 with bath, €37 without; doubles €74 with bath, €62 without; triples and quads €26 per person, without bath; all rooms include breakfast except Sun mornings and August. Midnight curfew.

Essentials

Arrival

Arriving in Rome is a painless experience, whether you're travelling by scheduled or budget airline, or by train or even by bus.

By air

Rome has two **airports**: Leonardo da Vinci, better known simply as Fiumicino, which handles most scheduled flights, and Ciampino, where you'll arrive if you're travelling on a charter or with one of the low-cost European airlines. **Taxis** from either airport cost €40–60, more at night (and more from the city centre back to the airport), and take thirty minutes from Termini, around forty-five minutes from Ciampino; they're worth considering if you are in a group, but otherwise the public transport connections, especially those from Fiumicino, are pretty good.

Fiumicino airport

Fiumicino is connected to the centre of Rome by direct trains, which make the thirty-minute ride to Termini for €8.80; services begin at 6.38am and leave half-hourly until 11.38pm. Alternatively, there are more frequent trains to Trastevere, Ostiense and Tiburtina stations, each on the edge of the city centre, roughly every twenty minutes from 6.27am to 11.27pm; tickets to these stations cost less (€4.70) and Tiburtina and Ostiense are just a short (€1) metro ride from Termini, making it a cheaper (and not necessarily much slower) journey; or you can catch city bus #175 from Ostiense, or city bus #492 or #649 from Tiburtina, to the centre of town (again €1).

Ciampino airport

There is no direct public transport between **Ciampino** and the city centre. If you're travelling with one of the low-cost airlines, easyJet or Ryanair, then the best thing to do is to take one of their shuttle buses to Termini (they pull up on Via Marsala), which leave half an hour after each arrival – costs are around €8 single, €12 return. Otherwise COTRAL

buses run every half an hour from the airport to the Anagnina metro station, at the end of line A – a thirty-minute journey (€1.30), from where it's a twenty-minute ride into the centre (a further €1). Failing that, you can take a bus from the airport to Ciampino overground train station, a ten-minute journey, and then take a train into Termini, a further twenty minutes from there.

By train

Most Italian and international trains arrive in Rome at **Stazione Termini**, centrally placed for all parts of the city and meeting-point of the two metro lines and many city bus routes. Among **other rail stations**, Tiburtina is a stop for some north–south intercity trains; selected routes around Lazio are handled by the Regionali platforms of Stazione Termini (a further five-minute walk from the regular platforms); and there's also the COTRAL urban train station on Piazzale Flaminio, which runs to La Giustiniana – the so-called Roma-Nord line.

By bus

Arriving by **bus** can leave you in any one of a number of bus/metro stations around the city. However, most national and international bus services stop at Tiburtina, Rome's second railway terminal after Termini, and connected to the city centre by metro line B or buses #492 or #649. Other bus stations, mainly serving the Lazio region, include: Ponte Mammolo (trains from Tivoli and Subiaco); Lepanto (Cerveteri, Civitavecchia, Bracciano area); EUR Fermi (Nettuno, Anzio, southern Lazio coast); and Anagnina (Castelli Romani); all of these stations are on a metro line.

By car

Driving into Rome can be quite confusing and is best avoided unless

you're used to driving in Italy and know where you're going to park ([see p.195](#)). Bear in mind also that non-residents aren't allowed to drive in the centro storico area. It's usually best to get on the Grande Raccordo Anulare (GRA), which circles the city and is connected with all of the major arteries into the city centre – the Via Cassia from the north, Via Salaria from the northeast, Via Tiburtina or Via Nomentana from the east, Via Appia Nuova and the Pontina from the south,

Via Prenestina and Via Casilina or Via Cristoforo Colombo from the southeast, and Via Aurelia from the northwest. From Ciampino, either follow Via Appia Nuova into the centre or join the GRA at junction 23 and follow the signs to the centre. From Fiumicino, just follow the A12 motorway into the city centre; it crosses the river just north of EUR, from where it's a short drive north up Via Cristoforo Colombo to the city walls and, beyond, to the Baths of Caracalla.

City transport

The best way to get around Rome is to **walk** – you'll see more and will better appreciate the city. The city wasn't built for motor traffic, and it shows in the jams, the pollution, and the bad tempers of its drivers. However, it has good public transport on the whole – a largely efficient blend of buses, a few trams and a small two-line metro.

Tickets and information

Flat-fare **tickets** cost €1 each and are good for any number of bus rides and one

metro ride within 75 minutes of validating them. Buy them from tobacconists, newsstands and ticket machines located in all metro stations and at major bus stops. You can also get a **day pass**, valid on all city transport until midnight of the day purchased, for €3.10, or a **seven-day pass** for €12.40. Finally, it's worth knowing that there are hefty spot fines (around €50) for fare-dodging, and pleading a foreigner's ignorance will get you nowhere.

Information

ATAC (*Agenzia dei Trasporti Autoferrotranviari del Comune di Roma*) runs the city's bus, tram and metro service. There's an **information office** in the centre of Piazza dei Cinquecento and a toll-free **enquiries line** (Mon–Fri 8am–6pm; ☎800.431.784) or try their website, @www.atac.roma.it, which has tourist info in English and a route planner.

Buses and trams

The **bus and tram service**, “trambus” (@www.trambus.com), is on the whole pretty good – cheap, reliable and as quick as the clogged streets allow ([see box on p.191](#) for useful bus routes). Remember to board through the rear doors and punch your ticket as you enter. There is also a small network of

▼ TRAFFIC, PIAZZA VENEZIA



Useful bus routes

#23 Piazza Clodio–Piazza Risorgimento–Ponte Vittorio Emanuele II–Ponte Garibaldi–Via Marmorata–Piazzale Ostiense–Basilica di S. Paolo.

#30 Express Piazza Clodio–Piazza Mazzini–Piazza Cavour–Corso Rinascimento–Largo Argentina–Piazza Venezia–Luntotevere Aventino–Via Marmorata–Piramide–Via C. Colombo–EUR.

#40 Termini–Via Nazionale–Piazza Venezia–Largo Argentina–Chiesa Nuova–Piazza Pia.

#64 Termini: Piazza della Repubblica–Via Nazionale–Piazza Venezia–Corso Vittorio Emanuele II–St Peter's.

#110 Tour Termini–Quirinale–Colosseo–Bocca della Verità–Piazza Venezia–Piazza Navona–San Pietro–Piazza Cavour–Ara Pacis–Fontana di Trevi–Via Veneto.

#175 Termini–Piazza Barberini–Via del Corso–Piazza Venezia–Teatro di Marcello–Aventino–Stazione Ostiense.

#271 S. Paolo–Via Ostiense–Piramide–Viale Aventino–Circo Massimo–Colosseo–Piazza Venezia–Ponte Sisto–Castel Sant'Angelo–Piazza Risorgimento–Ottaviano–Foro Italico.

#492 Stazione Tiburtina–Termini–Piazza Barberini–Via del Corso–Piazza Venezia–Largo Argentina–Corso del Rinascimento–Piazza Cavour–Piazza Risorgimento.

#590 Same route as Metro Line A but with accessibility for disabled; runs every 90 minutes.

#660 Largo Colli Albani–Via Appia Nuova–Via Appia Antica.

#714 Termini–Santa Maria Maggiore–San Giovanni in Laterano–Baths of Caracalla–EUR.

#910 Termini–Piazza della Repubblica–Via Piemonte–Via Pinciana (Villa Borghese)–Piazza Euclide–Palazetto dello Sport–Piazza Mancini.

electric minibuses that negotiate the narrow backstreets of the old centre. Around midnight, **nightbuses** click into service, accessing most parts of the city through to about 5am; they normally have conductors so you can buy a ticket on board (but keep spare tickets handy just in case); they are easily identified by the owl symbol above the “bus notturno” schedule.

Metro

Rome's metro or “Met.Ro” as it calls itself (www.metroroma.it), runs from 5.30am to 11.30pm, though it's not as useful as you might think, since its two lines – A (red) and B (blue); they're working on line C – are more directed at ferrying commuters out to the suburbs than transporting tourists around the city centre. Nonetheless, there are a few useful city-centre stations: Termini is the hub of both lines, and there are stations at the Colosseum, Piazza Barberini and Piazza di Spagna.

Taxis

The easiest way to get a **taxi** is to find the nearest taxi stand (*fermata dei taxi*) – central ones include Termini, Piazza Venezia, Piazza San Silvestro, Piazza di Spagna and Piazza Barberini. Alternatively,



▲ FLAMINIO METRO STATION

taxis can be radio paged (☎06.3570, ☎06.4994, ☎06.6645, ☎06.88.177 or ☎06.5551), but remember that you'll pay for the time it takes to get to you. Only take licensed yellow or white cabs, and make sure the meter is switched on; a card in every official taxi explains – in English – the extra charges for luggage, late-night, Sundays and holidays, and airport journeys. To give you a rough idea of how much taxis cost, you can reckon on a journey from one side of the centre costing around €8, if the traffic isn't too bad, though on a Sunday this will be a little more – say €10 – and at night close to double this amount.

Bike and scooter rental

I Bike Rome Villa Borghese underground parking, Via Veneto ☎06.3225240. Scooter and bike rental from €35 for mopeds, €40 for scooters and €10 a day for bikes.

Rent-a-Scooter Motoservices Via F. Turati 50 ☎06.446.9222. The best deal for scooters and offers a 10 percent discount to *Rough Guide* readers.

Treno e Scooter Rent Stazione Termini ☎06.488.2797. Scooter and bike rental – €5.50–9.50 day for bikes, €31–59.50 for moped or scooters – and discounts for those with valid train tickets.

Information and tours

There are **tourist information booths** on arrival at Fiumicino (daily 8.15am–7pm; ☎06.6595.6074), and by platform 2 at Termini station (daily 8am–9pm; ☎06.4890.630), although the long queues that often develop at both of these mean you're usually better off heading straight for the main **tourist office** at Via Parigi 5 (Mon–Sat 9am–7pm; ☎06.3600.4399, www.romaturismo.it), ten minutes' walk from Termini. They have free maps that should – together with our own – be ample for finding your way around, although the rest of their information can be uneven. There are also **information kiosks** in key locations around the city centre (daily 9am–6pm). They, too, have general information and are useful for free maps, directions and up-to-the-minute information (opening times, for example) about nearby sights – the staff usually speak English.

There's also an unofficial source of information: **Enjoy Rome** (Via Marghera 8a; Mon–Fri 8.30am–7pm, Sat 8.30am–2pm; ☎06.445.1843, www.enjoyrome.com), whose English-speaking staff also run a free room-finding service, organize tours (see below), have a left-luggage service and run shuttle

buses to the airport. Their information is often more up to date and reliable than that handed out by the various tourist offices, and they will also advise on where to eat, drink and party, if you so wish.

For what's-on information, the city's best source of **listings** is perhaps *Romac'è* (€1, Thursdays), which has a helpful section in English giving information on tours, clubs, restaurants, services and weekly events. The expat bi-weekly, *Wanted in Rome* (€0.75, every other Wednesday), which is entirely in English, is also a useful source of information, especially if you're looking for an apartment or work. If you understand a bit of Italian, there's the daily arts pages of the Rome **newspaper**, *Il Messaggero*, which can be found in most bars for the customers to read, and lists movies, plays and major musical events. The newspaper *La Repubblica* also includes the "Trova Roma" section in its Thursday edition, another handy guide to current offerings.

Tours

A number of companies run **organized trips** around the city centre, though these are, for the most part, quite pricey

Information kiosks

Piazza di Spagna Largo Goldoni ☎06.6813.6061.

San Giovanni Piazza San Giovanni in Laterano ☎06.7720.3535.

Via Nazionale Palazzo delle Esposizioni ☎06.4782.4525.

Piazza Navona Piazza delle Cinque Lune ☎06.6880.9240.

Castel Sant'Angelo Piazza Pia ☎06.6880.9707.

Fori Imperiali Piazza del Tempio della Pace ☎06.6992.4307.

Trastevere Piazza Sonnino ☎06.5833.3457.

and not really worth the money. Probably the best value, for general orientation and a glance at the main sights, is the ATAC-run **#110 bus tour** (see box p.191 for the route) which in summer leaves Termini station at 10.30am, 2pm, 3pm, 5pm and 6pm and costs €7.75 for a three-hour jaunt, with twenty-minute stops at the Vatican, in Via dei Fori Imperiali and in Piazza Venezia, or €12.91 if you want to stop and get on as you please. The air-conditioned grey coach, with pictures of Rome's monuments on the sides, stands out against the ocean of orange buses.

Of several companies that organize all kinds of tours, one of the best is **Enjoy Rome** (see above), which runs inexpensive walking tours of Rome given by native English-speakers. Prices start €20 for a three-hour tour of places like the Vatican, the Catacombs and Appian Way, Trastevere and the Jewish Ghetto, and Ancient Rome and the Historic Centre – which they also do at night. Consider also **Context Rome**, Via Baccina 40 (☎06.482.0911, www.contextrome.com), who do small-group walking tours led by academics that are more in-depth than most, but quite a lot more expensive.

Sights and museums

Museums, galleries and ancient sites

Most **museums and galleries** are closed on Mondays. **Opening hours** for state-run museums are generally from 9am until 7pm, Tuesday to Saturday, and from 9am until 1pm on Sunday. Most other museums roughly follow this pattern too, although they are more likely to close for a couple of hours in the afternoon, and have shorter opening hours in winter. Many large museums also run late-night openings in summer (till 10pm or later on Tuesday–Saturday, or 8pm on Sunday). There is no museum pass that will get you into all the main attractions in Rome. However, some sights are grouped together to make it easier and cheaper to visit them. For example, Rome's ancient sculpture and

other artefacts have been gathered together into the Museo Nazionale Romano, which operates on three main sites: Palazzo Massimo, the Terme di Diocleziano, around the corner from Termini, and Palazzo Altemps, in the centro storico. You can buy a ticket (at each branch) that gains entry to all locations for just €9, and it is valid for seven days. Again, there's no city-wide pass to get you into all the main **ancient sites**, but the Colosseum and Palatine are visitable on a combined ticket, and you can buy a seven-day ticket that gives entry to the Colosseum, Palatine Hill, Baths of Caracalla, Crypta Balbi and the collections of the Museo Nazionale Romano for €20 – probably the city's best bargain. The **opening times** of ancient sites are more flexible: most sites open every day, often Sunday included, from 9am until late evening – frequently

In restauro

You may often find buildings of all kinds closed for restoration (*chiuso per restauro*), and it's usually pretty uncertain when they might reopen. The most notable casualties at time of writing were the Museo Barracco, Ara Pacis and church of Santa Maria della Concezione, but as you might expect it's changing all the time and, by the time you read this, these may well be open and others closed. If there's something you really want to see, and you don't know when you might be back in Rome, it might be worth trying to persuade a workman or priest/curator to show you around even if there's scaffolding everywhere.

specified as one hour before sunset, and thus changing according to the time of year. In winter, times are drastically cut, if only because of the darker evenings; 4pm is a common closing time.

Churches

Rome is very used to tourists, but the rules for visiting **churches** are much as they are all over Italy. Dress modestly, which usually means no shorts, short skirts or bare shoulders; try also to avoid wandering around during a service. We've given **opening hours** throughout the guide, but most major Roman churches – and most of the ones written up in this book – open in the early morning, at around 7am or

8am, and close around noon, opening up again at 4pm and closing at 6pm or 7pm.

Public holidays

Many sights will be closed on the following days:

January 1 (New Year's Day)

January 6 (Epiphany)

Pasquetta (Easter Monday)

April 25 (Liberation Day)

May 1 (Labour Day)

August 15 (*Ferragosto*; Assumption of the Blessed Virgin Mary)

November 1 (*Ognissanti*; All Souls' Day)

December 8 (*Immacolata*; Immaculate Conception of the Blessed Virgin Mary)

December 25 (*Natale*; Christmas)

December 26 (*Santo Stefano*; St Stephen's Day)

Directory

AIRLINES Most of the big airline offices are located in the Via Bissolati/Piazza Barberini area. Air Canada ☎06.655.1112; Alitalia domestic ☎06.65.641, international ☎06.65.642, general ☎06.65.643; American ☎06.6595.8074; British Airways ☎199.712.266; Continental ☎06.6605.3030; Delta ☎800.477.999; easyJet ☎848.887.766; Ryanair ☎899.88.99.73.

AIRPORT ENQUIRIES ☎www.adr.it. Fiumicino ☎06.6595.3640/06.6595.4455; Ciampino ☎06.794.941.

AMERICAN EXPRESS Piazza di Spagna 38 (Mon–Fri 9am–5.30pm, Sat 9am–12.30pm; longer hours in the summer; ☎06.6764.2413). Travel office, poste restante, exchange facilities.

CAR RENTAL All the usual suspects

have desks at Fiumicino, Termini and elsewhere in the city. Avis ☎06.419.941, ☎06.65011531; Europcar ☎06.488.2854, 800.014.410; Hertz ☎06.474.0389, 06199.112211; Maggiore ☎06.488.0049, 06.6501.0678.

DENTIST The Ospedale di Odontoiatria George Eastman, Viale Regina Elena 287b, has a 24-hour emergency service (☎06.8448.3232). If you're an EU citizen be sure to take your E111 form, which entitles you to buy a "ticket" for a consultation – around €20.

DISABLED TRAVELLERS Although changes are in the works, Rome can be quite a challenge for those with disabilities. Contact the Consorzio Cooperativa Integrate-COIN, Via Enrico Giglioli 54a (☎06.2326.7504, toll free in

Italy ☎800.271.027), who have English-speaking 24hr information on their phone line, and produce a guide, *Roma Accessible*, which contains information on accessibility to major sites, museums, hotels and restaurants. Also, their website www.coinsociale.it/tourism has additional information.

ELECTRICITY 220 volts. If coming from the US buy an adaptor before you come, as they are more expensive once you get here.

EMBASSIES Australia, Corso Trieste 25 ☎06.852.721 or for emergencies toll free ☎800.877.790; Britain, Via XX Settembre 80a ☎06.4220.0001; Canada, Via Zara 30 ☎06.445.981; Ireland, Piazza Campitelli 3 ☎06.697.9121; New Zealand, Via Zara 28 ☎06.441.7171; USA, Via Veneto 119a ☎06.46.741.

EMERGENCIES Police ☎113; Carabinieri ☎112; Fire ☎115; Ambulance ☎118.

EXCHANGE American Express (*see above*); Thomas Cook, Piazza Barberini 21a (Mon–Sat 9am–8pm, Sun 9.30am–5pm), and Via della Conciliazione 23 (Mon–Sat 9am–8pm, Sun 9.30am–5pm). Post offices will exchange American Express travellers' cheques and cash commission free. The last resort should be any of the many Ufficio Cambio, almost always offering the worst rates (despite "no commission" signs).

HOSPITAL In case of emergency ☎113 or ☎118. Otherwise the most central hospitals are the Policlinico Umberto I, Viale del Policlinico 155 (☎06.49.971) and the Santo Spirito, Lungotevere in Sassia 1 (☎06.68.351), near the Vatican. The Rome American Hospital, Via E. Longoni 81 (☎06.22.551), is a private multispeciality hospital with bilingual staff.

INTERNET CAFÉS Museo del Corso, Via del Corso 320 (Tues–Fri & Sun 10am–8pm, Sat 10am–10pm, closed Mon; ☎06.678.6209); Netgate, Piazza Firenze 25 (Mon–Sat 10.30am–10.30pm; ☎06.689.3445); Internet Point, Via Gaeta 25 (daily 9am–midnight; ☎06.4782.3862). All offer Internet access for €4–6 an hour.

LEFT LUGGAGE Termini station (daily 7am–midnight; €3.10 per piece every 5hr), no plastic bags; the Enjoy Rome office (*see p.192*) will also look after its customers' luggage.

LOST CREDIT CARDS American Express ☎06.7228.0371; MasterCard ☎800.870.866; Visa ☎800.877.232.

LOST PROPERTY For property lost on a train call ☎06.4730.6682 (daily 7am–

11pm); on a bus ☎06.581.6040 (Mon and Fri 8.30am–1pm, Tues–Thurs 2.30–6pm); on the metro ☎06.487.4309.

MEDICAL ASSISTANCE ☎06.488.2371, 06.884.0113 (24hr), ☎06.808.0995 (English-speaking).

PARKING You can park on the street for around €1 an hour (8am–8pm) or there are parking garages in the Villa Borghese (around €1 per hour) in front of Stazione Termini (€5 for 2 hours, then €1.50 per hour). Also car parks next to the terminal metro stations, from where it's easy to get into the city centre.

PHARMACIES Farmacia Internazionale, Piazza Barberini ☎06.679.4680; Piram, Via Nazionale 228 ☎06.488.0754; Farmacia della Stazione, Piazza dei Cinquecento 49–50 ☎06.488.0019. All open 24hr year-round.

POLICE ☎113. Both the police (Polizia Statale) and the Carabinieri (who wear military-style uniforms) have offices in Termini. Otherwise the most central police station is off Via del Corso in Piazza del Collegio Romano 3 (☎06.46.86), and there's a carabinieri office in Piazza Venezia to the right of Via del Corso. Theft should be reported to the Polizia Statale.

POST OFFICES Main office at Piazza San Silvestro 12 (Mon–Fri 8.30am–6.30pm, Sat 8.30am–1pm). Other post offices at Via Cavour 277, Via Terme Diocleziane 30 (Termini), Via Monterone (Piazza Venezia), Via Arenula (Largo Argentina), Via Milano 10 (Via Nazionale).

TIME Rome is one hour ahead of GMT, six hours ahead of Eastern Standard Time, and nine hours ahead of Pacific Standard Time in North America.

TRAIN ENQUIRIES Termini ☎06.488.1726, www.romatermini.it. Tiburtina ☎06.473.0184; Fiumicino ☎06.6501.1821. For general enquiries about schedules and prices ☎1478.88.088 (daily 7am–9pm).

TRAVEL AGENTS For discount tickets try the CTS offices at Via Genova 16 ☎06.462.0431 and Corso Vittorio Emanuele II 297 ☎06.687.2672, both open on Saturday mornings, when all the other travel agents are closed. Other good places to try are Viaggiare, Via San Nicola da Tolentino 15 ☎06.421.171, who have some English-speaking staff, and Elsy Viaggi, Via di Torre Argentina 80 ☎06.689.6460.

Language

Italian

Speaking some Italian, however tentatively, can mark you out from the hordes of tourists in Rome; having a little more can open up the city no end. What follows is a brief pronunciation guide, some useful words and phrases, and a food and drink glossary. For more detail, get *Italian: The Rough Guide Dictionary Phrasebook*, which has a huge but accessible vocabulary, a detailed menu reader and useful dialogues.

Pronunciation

Italian **pronunciation** is very simple since all words are stressed on the penultimate syllable unless an accent (´or`) denotes otherwise. The only difficulties you're likely to encounter are the few consonants that are different from English:

c before e or i is pronounced as in **church**, while **ch** before the same vowels is hard, as in **cat**.

sci or **sce** are pronounced as in **sheet** and **shelter** respectively.

The same goes with **g** – soft before e

or i, as in **geranium**; hard before h, as in **garlic**.

gn has the ni sound of our **onion**.

gl in Italian is softened to something like li in English, as in **stallion**.

h is not aspirated, as in **honour**.

Words and phrases

Basic words and phrases		I don't understand	Non ho capito
Good morning	Buon giorno	I don't know	Non lo so
Good afternoon	Buona sera	Excuse me	Mi scusi/Prego
/evening		Excuse me	Permesso (in a crowd)
Good night	Buona notte	I'm sorry	Mi dispiace
Hello/goodbye	Ciao (informal; to strangers use phrases above)	I'm here on holiday	Sono qui in vacanza
Goodbye	Arrivederci	I'm British/Irish	Sono britannico /irlandese
Yes	Si	American	americana
No	No	Australian	australiana
Please	Per favore	New Zealander	neozelandese
Thank you (very much)	Grazie (molte/mille grazie)	Today	Oggi
You're welcome	Prego	Tomorrow	Domani
All right/that's OK	Va bene	Day after tomorrow	Dopodomani
How are you?	Come stai/sta? (informal/formal)	Yesterday	Ieri
I'm fine	Bene	Now	Adesso
Do you speak English?	Parla inglese?	Later	Più tardi
		Wait a minute!	Aspetta!
		Let's go!	Andiamo!
		In the morning	Di mattina
		In the afternoon	Nel pomeriggio

In the evening
Here/There
Good/Bad
Big/Small
Cheap/Expensive
Early/Late
Hot/Cold
Near/Far
Quickly/Slowly

With/Without
More/Less
Enough, no more
Mr/Mrs/Miss

Di sera
 Qui/La
 Buono/Cattivo
 Grande/Piccolo
 Económico/Caro
 Presto/Ritardo
 Caldo/Freddo
 Vicino/Lontano
 Velocemente
 /Lentamente
 Con/Senza
 Più/Meno
 Basta
 Signor/Signora
 /Signorina

Numbers

1	uno
2	due
3	tre
4	quattro
5	cinque
6	sei
7	sette
8	otto
9	nove
10	dieci
11	undici
12	dodici
13	tredici
14	quattordici
15	quindici
16	sedici
17	diciassette
18	diciotto
19	diciannove
20	venti
21	ventuno
22	ventidue
30	trenta
40	quaranta
50	cinquanta
60	sessanta
70	settanta
80	ottanta
90	novanta
100	cento
101	centuno
110	centodieci
200	duecento
500	cinquecento
1000	mille

5000	cinquemila
10,000	diecimila
50,000	cinquantamila

Some signs

Entrance/Exit	Entrata/Uscita
Free entrance	Ingresso libero
Gentlemen/Ladies	Signori/Signore
No smoking	Vietato fumare
WC/Bathroom	Gabinetto /il bagno
Open/Closed	Aperto/Chiuso
Closed for restoration	Chiuso per restauro
Closed for holidays	Chiuso per ferie
Pull/Push	Tirare/Spingere
Cash desk	Cassa

Transport

Bus station	Autostazione
Train station	Stazione ferroviaria
A ticket to ...	Un biglietto a ...
One-way/return	Solo andata /andata e ritorno
Can you tell me when to get off?	Mi può dire scendere alla fermata giusta?
What time does it leave?	A che ora parte?
Where does it leave from?	Da dove parte?

Accommodation

Hotel	Albergo
Is there a hotel nearby?	C'è un albergo qui vicino?
Do you have a room ...	Ha una camera ...
for one/two/three person/people	per una/due /tre persona/e
for one/two /three night/s	per una/due /tre notte
for one/two week/s	per una/due settimana/e
with a double bed	con un letto matrimoniale
with a shower/bath	con una doccia /un bagno

with a balcony hot/cold water	con una terrazza acqua calda /freddo
How much is it? It's expensive Is breakfast included?	Quanto costa? È caro È compresa la prima colazione?
Do you have anything cheaper? Full/half board	Ha niente che costa di meno? Pensione completa/mezza pensione
Can I see the room?	Posso vedere la camera?
I'll take it I'd like to book a room I have a booking	La prendo Vorrei prenotare una camera Ho una prenotazione

Questions and directions

Where?	Dove?
--------	-------

(where is/where are ... ?) When? What? (what is it?) How much/many? Why? It is/there is (is it/is there ... ?) What time is it? How do I get to ... ? How far is it to ... ? What time does it open? What time does it close? How much does it cost (... do they cost?) What's it called in Italian?	(Dov'è/Dove sono ... ?) Quando? Cosa? (Cos'è?) Quanto/Quanti? Perché? C'è ... ? Che ora è/Che ore sono? Come arrivo a ... ? Cuant'è lontano a ... ? A che ora apre? A che ora chiude? Quanto costa? (... Quanto costano?) Come si chiama in italiano?
--	---

Food and drink terms

Basics and snacks

Aceto	Vinegar
Aglio	Garlic
Biscotti	Biscuits
Burro	Butter
Caramelle	Sweets
Cioccolato	Chocolate
Formaggio	Cheese
Frittata	Omelette
Marmellata	Jam
Olio	Oil
Olive	Olives
Pane	Bread
Pepe	Pepper
Riso	Rice
Sale	Salt
Uova	Eggs
Yoghurt	Yoghurt
Zucchero	Sugar
Zuppa	Soup

Starters (antipasti)

Antipasto misto	Mixed cold meats and cheese (and a selection of other things in this list)
Caponata	Mixed aubergine, olives, tomatoes and celery
Caprese	Tomato and mozzarella salad
Insalata di mare	Seafood salad
Insalata di riso	Rice salad
Melanzane in parmigiana	Fried aubergine in tomato and parmesan cheese
Mortadella	Salami-type cured meat

**Pancetta
Peperonata**

Bacon
Grilled green, red
or yellow
peppers stewed
in olive oil

**Pomodori ripieni
Prosciutto
Salame**

Stuffed tomatoes
Ham
Salami

Soups (zuppa)**Brodo
Minestrina
Minestrone**

Clear broth
Any light soup
Thick vegetable
soup

Pasta e fagioli

Pasta soup with
beans

Pastina in brodo

Pasta pieces in
clear broth

Stracciatella

Broth with egg

Pasta**Cannelloni**

Large tubes of
pasta, stuffed

Farfalle

Literally "bow"-
shaped pasta; the
word also means
"butterflies"

Fettuccine

Narrow pasta
ribbons

Gnocchi

Small potato and
dough dumplings

Maccheroni

Tubular spaghetti

Pasta al forno

Pasta baked with
minced meat, eggs,
tomato and cheese

Penne

Smaller version of
rigatoni

Ravioli

Small packets of
stuffed pasta

Rigatoni

Large, grooved
tubular pasta

Spaghettini

Thin spaghetti

Tagliatelle

Pasta ribbons,
another word
for fettuccine

Tortellini

Small rings of pasta,
stuffed with meat or
cheese

Vermicelli

Very thin spaghetti
(literally "little
worms")

Pasta sauces**Amatriciana**

Cubed bacon and
tomato sauce

Arrabbiata

Spicy tomato sauce,
with chillies
("Angry")

Bolognese

Meat sauce

Burro

Butter

Carbonara

Cream, ham and
beaten egg

Funghi

Mushroom

Panna

Cream

Parmigiano

Parmesan cheese

Peperoncino

Olive oil, garlic and
fresh chillies

Pesto

Sauce with ground
basil, garlic and
pine nuts

Pomodoro

Tomato sauce

Puttanesca

Tomato, anchovy,
olive oil and
oregano
("Whorish")

Ragù

Meat sauce

Vóngole

Sauce with clams

Meat (carne)**Agnello**

Lamb

Bistecca

Steak

Carpaccio

Slices of raw
beef

Cervella

Brain, usually
calves'

Cinghiale

Wild boar

Coniglio

Rabbit

Costolette

Cutlet, chop

Fégato

Liver

Maiale

Pork

Manzo

Beef

Ossobuco

Shin of veal

Pancetta

Bacon

Pollo

Chicken

Polpette

Meatballs

Rognoni

Kidneys

Salsiccia

Sausage

Saltimbocca

Veal with ham

Spezzatino

Stew

Trippa

Tripe

Vitello

Veal

Fish (pesce) and shellfish (crostacei)

Acciughe	Anchovies
Anguilla	Eel
Aragosta	Lobster
Baccalà	Dried salted cod
Calamari	Squid
Céfalo	Grey mullet
Cozze	Mussels
Déntice	Sea Bream
Gamberetti	Shrimps
Gámberi	Prawns
Granchio	Crab
Merluzzo	Cod
Ostriche	Oysters
Pesce spada	Swordfish
Polpo	Octopus
Rospo	Monkfish
Sampiero	John Dory
Sarde	Sardines
Sógliola	Sole
Tonno	Tuna
Trota	Trout
Vóngole	Clams

Vegetables (contorni) and salad (insalata)

Asparagi	Asparagus
Carciofi	Artichokes
Carciofini	Artichoke hearts
Cavolfiori	Cauliflower
Cávolo	Cabbage
Cipolla	Onion
Fagioli	Beans
Fagiolini	Green beans
Finocchio	Fennel
Funghi	Mushrooms
Insalata verde	Green salad
/mista	/mixed salad
Lenticchie	Lentils
Melanzane	Aubergine
Patate	Potatoes
Peperoni	Peppers
Piselli	Peas
Pomodori	Tomatoes
Radicchio	Red salad leaves
Spinaci	Spinach

Useful terms

Arrosto	Roast
---------	-------

Ben cotto	Well done
Bollito/lesso	Boiled
Alla brace	Barbecued
Cotto	Cooked (not raw)
Crudo	Raw
Al dente	Firm, not overcooked
Al ferri	Grilled without oil
Al forno	Baked
Fritto	Fried
Alla griglia	Grilled
Alla milanese	Fried in egg and breadcrumbs
Pizzaiola	Cooked with tomato sauce
Ripieno	Stuffed
Al sangue	Rare
Allo spiedo	On the spit
Stracotto	Braised, stewed
In umido	Stewed

Cheese (formaggi)

Dolcelatte	Creamy blue cheese
Fontina	Northern Italian cheese, often used in cooking
Gorgonzola	Soft, strong, blue-veined cheese
Mozzarella	Soft white cheese, traditionally made from buffalo's milk
Pecorino	Strong, hard sheep's cheese
Provola/Provolone	Smooth, round mild cheese, made from buffalo's or sheep's milk, sometimes smoked
Ricotta	Soft, white sheep's cheese

Fruit (frutta) and nuts (noce)

Ananas	Pineapple
Anguria/ Coccómero	Watermelon
Arance	Oranges

Banane	Bananas
Ciliegie	Cherries
Fichi	Figs
Fichi d'India	Prickly pears
Frágole	Strawberries
Limone	Lemon
Mándorle	Almonds
Mele	Apples
Melone	Melon
Pere	Pears
Pesche	Peaches
Pignoli	Pine nuts
Pistacchio	Pistachio nut
Uva	Grapes

Desserts (dolci)

Amaretti	Macaroons
Cassata	Ice-cream cake with candied fruit
Gelato	Ice cream
Macedonia	Fruit salad
Torta	Cake, tart
Zabaglione	Dessert made with eggs, sugar and Marsala wine
Zuppa Inglese	Trifle

Drinks

Acqua minerale	Mineral water
Aranciata	Orangeade
Bicchieri	Glass
Birra	Beer
Bottiglia	Bottle
Caffè	Coffee
Ciocolata calda	Hot chocolate
Ghiaccio	Ice
Granita	Iced drink, with coffee or fruit
Latte	Milk
Limonata	Lemonade
Selz	Soda water
Spremuta	Fresh fruit juice
Spumante	Sparkling wine
Succo	Concentrated fruit juice with sugar
Tè	Tea
Tónica	Tonic water
Vino	Wine
Rosso	Red
Bianco	White
Rosato	Rosé
Secco	Dry
Dolce	Sweet
Litro	Litre
Mezzo	Half
Quarto	Quarter
Caraffa	Carafe
Salute!	Cheers!

small print & Index

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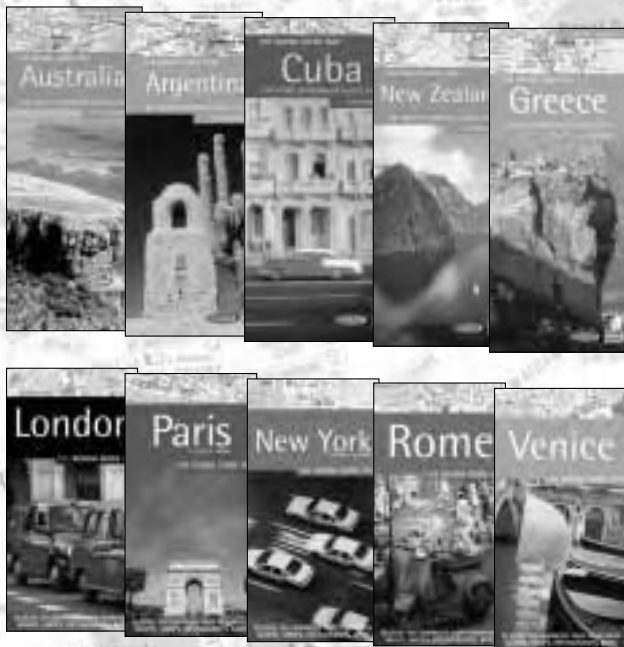
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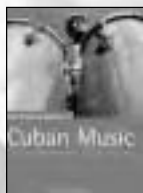
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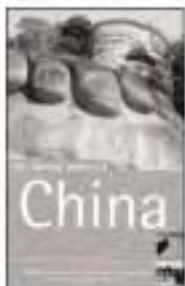
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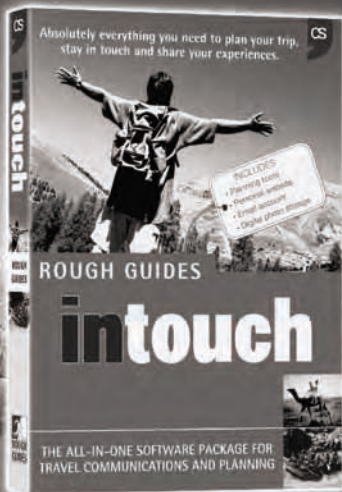
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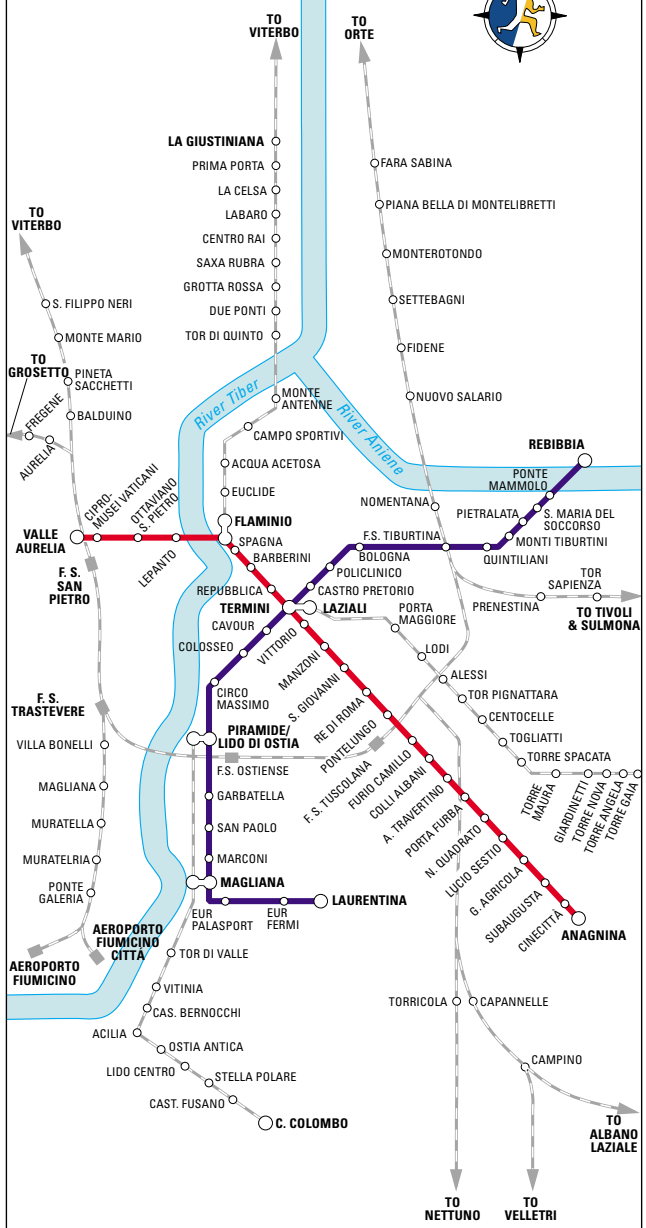
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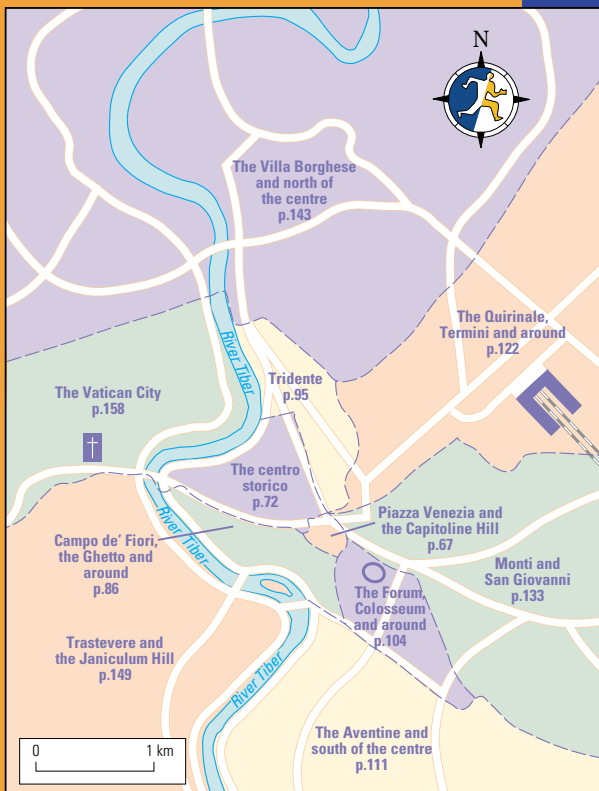
CENTRO STORICO



TRAINS AND METRO

- Metro A
- Metro B
- F.S. line





Basic info

Banks Open Mon–Fri 8.45am–1.30pm & 3–4pm.

Currency Euro (€) £1 = €1.40; \$1 = €0.75.

Emergency numbers Police ☎113, Fire ☎115, Ambulance ☎118.

Phone codes Italy ☎39; Rome ☎06.

Transport fares €1 ticket valid for multiple bus or tram journeys or one metro ride. Tickets must be validated (punched in) when boarding and then last for 75 mins. Day pass: €3.10.

Handy phrases

Excuse me Mi scusi or Permessso
(when in a crowd)

Please Per favore

Thank you Grazie

Good morning Buon giorno

Good afternoon/evening Buona sera

Good night Buona notte

Do you speak English? Parla inglese?

Where is/where are ... ? (Dov'è/Dove sono ... ?)

Useful stuff

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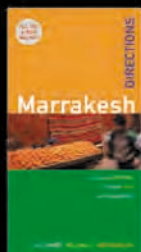
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